

Music scene

November 1973

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**Rolling Stones make
Band of the Month**

Inside the
'Whistle Test' studio

ROCK OF AGES

WALL CHART

second instalment

**WIN A
FRISBEE**



PLUS Suzi Quatro Lou Reed Clapton and much more

TODAY'S BRIGHTEST MUSIC MONTHLY



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COVER PICTURE OF ROGER DALTRY BY DAVID REDFERN
(see pages 4 & 5)

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★ One of the most surprised and embarrassed men in pop at the moment is Simon Park who led "his" Orchestra to the top of the charts recently with "Eye Level". The number, we are told, was recorded in France by a session band and the first Simon heard about it was when EMI wanted to personalise it and put a name to the band. When he agreed to the idea he never dreamt it would get to No 1. Still he appears to be taking his new found fame in his stride.



★ Sam's (above) claim to fame (if such it can be called) is that her new single, "Monday Will Never Come", has been written for her by no less a glamorous character than G. Glitter Esq. It is the first time that Gary has written for one particular artist. Not to be left out of the act, Gary's brother, Tony Russell, wrote the "B" side, "It's What I've Got".

★ Last month, when Charles Aznavour crept into the Top 50 with "The Old Fashioned Way" and Al Martino and Perry Como were well in the Top 10 "Music Scene" began to wonder if pop music was for the young of today after all. A rough estimate of the ages of artists in the chart gave us an average of 33 years old. That's way above the average age of a football team. Makes you wonder doesn't it? Letters on the subject would be welcome.

★ RAY DAVIES of the Kinks is to form a record production company which will have its own label. The group already have their own studio in North London, and Davies commented: "There are two or three acts I am keen to produce, so it seems a logical step to have a record label." Meanwhile, Dave Davies has been recording solo material at the studio with a view to an album being released in the New Year.

★ DANA GILLESPIE is leaving her role in the London production of "Jesus Christ Superstar" temporarily, for an acting role in a Ken Russell film about the life of composer Gustav Mahler. The film is being shot in Germany, and Dana plays opera singer Anna Von Mildenburg who was Mahler's mistress. Her first RCA album is set for world-wide release in January, titled "All Gone".

★ Immediately after the rumours of his impending marriage, David Cassidy called a press conference in London to deny them. "As far as I know", he said "I'm not going to get married."

The rumours started after Cassidy was seen having dinner with two attractive girls in a London restaurant. He explained who they were: "I had two of them with me. They both sang on my album and they're both married. I got out of a car with one yesterday and then I hear I'm getting married. Her husband was surprised too."

David Cassidy's new album, "Dreams Are Nothing More Than Wishes," is said to be a musical departure for the singer. He chose the material himself: "I didn't compromise on any of the material. Each song represents one little segment or vignette of my life."

When asked about his private life and rumours of his dissatisfaction with his image, Cassidy had very little to say. He said he had no vices except biting his nails and sleeping late in the morning. "That's not a vice is it?" he was challenged.

"Depends who you're sleeping with" was his reply.

On the subject of drugs, Cassidy attributed his hostility to taking them to the death of a friend of his, Kevin, who died of an overdose. "He's dead man. He was a good friend of mine. I don't want to talk about it."

His brief visit to England and the rumours of marriage certainly brought David Cassidy to the public's attention, coming as they did on the eve of a visit to this country by the Osmonds.

talk of the scene



"Have you heard that so-and-so is leaving so-and-so?" "What's 'is name has split from what's it!" "Thingy are splitting."

Rumours, rumours, rumours. All of them, or maybe most of them, are spread by well-meaning people who just want to keep in with journalists, otherwise because they want to do down some artist/group.

The latest rumour (this told to a publicist and overheard by a Music Scene writer at Commander Cody's London concert) was that Mick Taylor is about to quit the Stones.

Whether that be true or not, bear this in mind: Mick received most critical acclaim for his guitar playing, overshadowing the mentions given to Keith Richard. Some people do say that Mick Jagger can't go out there and really get it on unless Keith decides to give 'em hell.

If this be so, and we make no comment either way, it would not be difficult for Mr Taylor to form his own highly lucrative band. On the other hand, would he want to give up a place in the world's biggest rock and roll band? Time will tell.



During their recent tour of Germany, East Of Eden found themselves playing at the Fabric Club in sinful Hamburg and were surprised to find 6,000 people crammed inside with a further 2,000 outside attempting to get in.

Naturally pleased at this unprecedented turnout the band played their best and remained on stage for some hours. At the end of the set the audience wanted still more, so the band, who had already played a 30-minute encore packed all their gear into a van and set off for a nearby club where they started again.

All this covered a period of some five hours. Now who says that musicians don't work for their money?



Brett Marvin and the Thunderbolts, Rockin' Henry and the Hayseeds, the Rock 'n' Roll Preservation Society, and now for your further delight we present Long Tall Ernie and the Shakers.

Ernie and Co. are a Dutch outfit who dress in ritzy style — black shirts, white ties, plimsoles and, of course, lots of Brylcreem.



GUITARIST Jimmy McCulloch has left Blue following disagreements over musical policy. He joined the outfit after Stone The Crows split earlier this year, but now plans to form his own band with ex-Cactus vocalist Pete French.



ALLAN CLARKE has rejoined the Hollies, 18 months after leaving the group to pursue a solo career. And Michael Rickford, who replaced Clarke in the line-up, has now returned to his native Sweden to work as a soloist.



PHIL LYNOTT — leader, vocalist and bassist of Thin Lizzy — is suffering from an hereditary ear disorder which could develop into total deafness if he persists in playing with the group against medical advice.

He has for some time been afflicted by an ailment which affects his ability to hear high frequencies, and a Harley Street specialist has warned that this condition could worsen.

A Lizzy spokesman commented: "It seems that constant playing with the group has already caused irreparable ear damage, and he has been advised to give up. Naturally he is very worried, but the music business — and particularly Thin Lizzy — is his life. And he has no intention quitting — at any rate, for the time being."



Noel Murphy is a folk music institution, known and loved not only for the amount of Guinness he drinks on stage but also for his songs. The last time I saw him, some years ago, he brought with him on-stage a shy young man who played banjo and mandolin. Shaggis he was called. Shaggis was a virtuoso on the banjo, playing some tasteful moody pieces and treating us to exhibition demonstrations of brilliant high speed fingering as well as changing from right to left-handed in the middle of a passage. Very good stuff and we were all highly impressed. Noel and Shaggis travelled around together for a while and then Shaggis disappeared. Nothing, of course, stops Noel Murphy.

However the missing Banjo player has been doing very well for himself this last year, under his real name this time which is Davey Johnstone. Look up the credits on Elton John's albums and see who his guitarist is. That's right, it's Davey.

How often have you been infuriated by the ignorance and lack of taste of record reviewers. How often have you been driven to throwing your Music Scene under a passing bus by the inept and flabby questioning of our so-called journalists. Do you foam at the mouth when confronted by the egotistical ramblings of the self-styled 'rock-critics' when they so patently fail to respond to fine music in a half-adequate manner. Well don't just fume — DO SOMETHING. Here is your chance to expose the whole shoddy business of the Rock press. Do it better.

As soon as enough of you have the energy to send us something (and it had better be before next month) we shall be starting a feature to be known as

Readers Report

An invitation to those who've enjoyed a really good concert. Write in and tell the world about it.

We're asking for up to 200 words describing any recent performance that you've seen and appreciated. It doesn't matter whether the band concerned is internationally famous or just the local weekend combo.

What we don't want is the uncritical enthusiasm of a fan, or a publicity announcement from the bass-guitarist's brother.

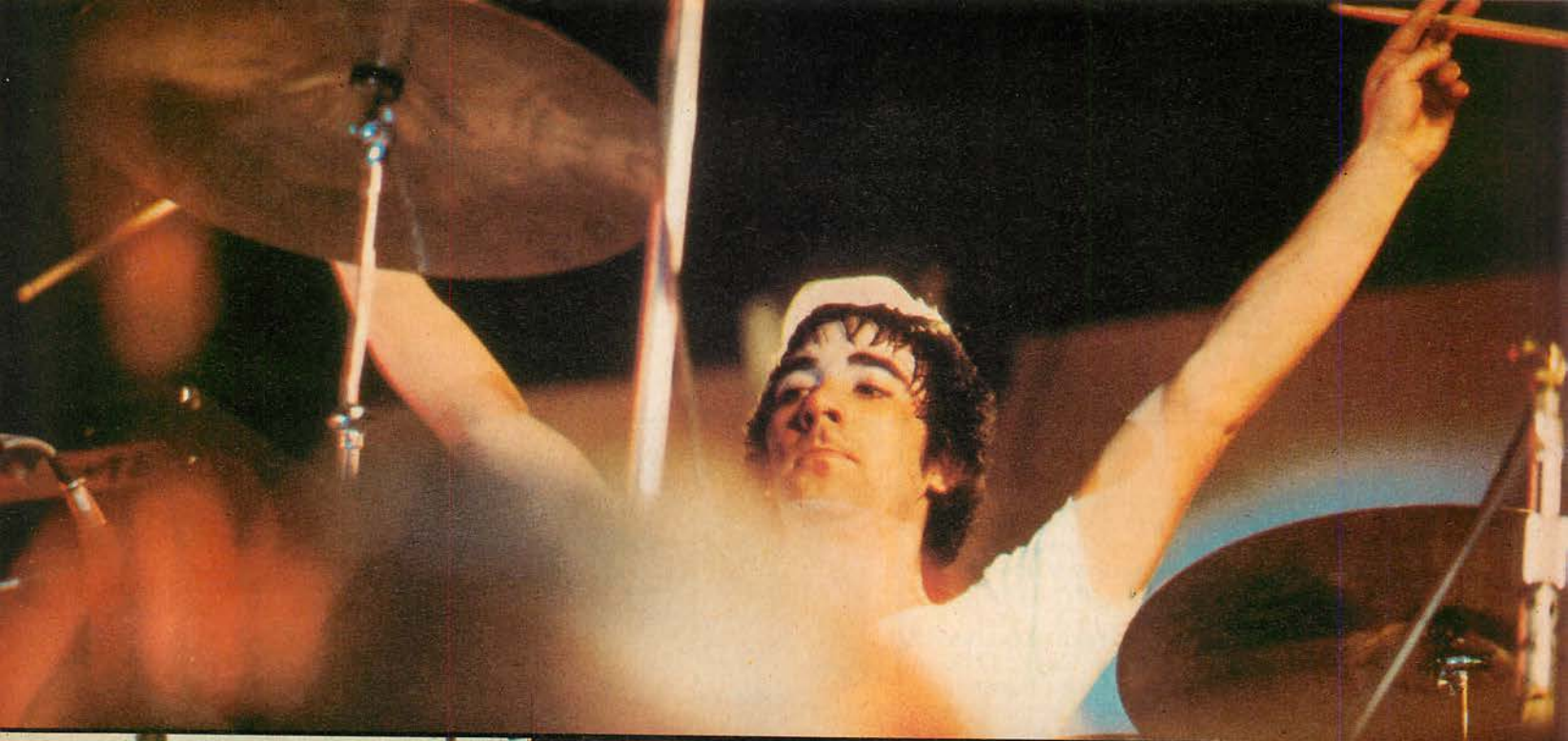
We do want details of where the concert took place and a description of the gig which will give readers some idea of what the group sounded like and why you found them so good.

As a token of appreciation, the authors of all Readers Reports published will receive an LP record token.

So get started.



There's a chance to win a Frisbee in our competition on page 16 of this issue. Just to whet your appetite, here is a picture of Georgie, Colin Blunstone, Junior Campbell, Blackfoot Sue, Mikki Anthony and Dean Ford. I'm glad to say that, with a little bit of practise, you should soon be able to do better than this lot. Not one of them has the proper action.



Roger Daltrey (bottom right) and (from the top) Keith Moon, Pete Townshend and John Entwistle are the Who, one of Britain's biggest heavy bands. As individuals, however, they also stand in their own right as creative performers. Inevitably, one is forced to deal with them one at the time, finding out about each one both as a member of the Who and as a solo performer.

then I might as well do everything I can to try and make it a hit".

Roger's main occupation over the past few weeks has been working to complete the new Who album, "its definitely the best ever. Most groups say that about their next album but we definitely get better. With pop I think that everything stayed pretty well the same over the past two years... apart from David Bowie there's been very little progression. The new Who album will effectively bridge that gap. It will change the way that people think, because it's very impressionistic. Peter, of course, has written all the songs for it and I think I've done my best ever in putting them across vocally which is my main concern".

With Pete Townshend writing all of the material for the Who albums and Leo

working our balls off over the next two years... that might well bring it on".

After a two year sojourn the Who are about to tour. "We do about seven dates here before we go to the States.

One of the problems about deciding to tour after two years is that the places to play are all the same. We opened at the Rainbow when we last toured and this time we're doing the Sundown, but nobody's tried to make any changes; they're all, still, basically bad venues. I mean, we played Wembley Pool way back in '65, at the time of 'My Generation'... so I don't think that's a step forward as far as venues are concerned. This is one thing where Pete and I agree completely about, that a pop concert shouldn't be just a show... it should be an event".

into a really big event. Open air gigs are always pretty good anyway".

Over the past year, with all the publicity given to Roger's part in "Tommy" and his solo success, a great deal more attention has been given to him by the teenage press in the form of pin-ups etc:

"I'm really flattered by all that. I'm also getting a whole lot more fan mail, but that's not what really interests me. What does is the fact that we're obviously grabbing more people who're interested in the music. It doesn't really matter whether they're young or old, interested in my solo stuff or the Who... who must be one of the heaviest bands around... if you can gain more followers after ten years then it's great and it's a sign that all is healthy within the business. I don't think that

Superstar, now that has possibly sold ten times as many albums as Tommy but it doesn't say half as much... so I won't really get fed up with it until Tommy's sold as many albums as that, it should mean a whole lot more to people today than Jesus Christ Superstar ever will.

"Incidentally, there'll be a whole lot more material in the film which Pete is writing so the soundtrack album will be a whole lot different to the other two albums and Ken Russell's tightened up a few holes in the story line so that now it's got a lot more continuity than it had before. I've talked to Russell and he's got some really good ideas. I can't think of anyone better to film Tommy than him".

We've been reading a lot, lately, about Roger Daltrey's country house and his antics in damming lakes and planting fields. The favourite expression used has been 'Squire Daltrey' but the subject of this title is not impressed at all: "I hate all that talk, I'm no bloody squire. You'll usually find me mowing the lawn or digging ditches... I'm no lord of the manor. The story is that I found this big old house that was in a pretty bad state of repair and I, at the time, had a really tiny cottage and I used to love bricklaying and mucking about and building and this two up two down cottage ended up with about six up and six down so I thought 'Sod this I'm going to be half way up the M.4. soon', so I thought I might as well buy a house that I'll never finish.

The house needed completely re-decorating and the gardens were all overgrown and I bought it cheap, simple as that... I didn't go out to buy a big house to be flash, this is the most un-flash house you could have ever found but I'll probably never finish rebuilding it in my lifetime. Alright so I dammed the lake, but Squires don't do that, they go pheasant shooting and maiden chasing... and I haven't got a maid. There's just me, my wife and occasionally a few friends living there, nobody else, no servants, nothing".

And that, Roger hopes, will put to an end all of the rumours that have been abounding about him settling down to the life of a country gentleman. In fact, all he wants out of life is to be allowed to sing with the Who and on his own when occasion demands, potter about in his garden and home and generally be regarded as a successful Rock star rather than a status symbol crazy idol. In fact, in support of his statements, you're more likely to find copies of Penthouse in his magazine rack than you are the now famous County Life magazine which seems to be mentioned when any Rock star is interviewed at home.

DALTREY SITS ALONE in BBC Green area dressing room No. 116. His only company being Comfort of the Southern type and he whiles away the hours waiting for a rehearsal call by sipping plastic cupful's of this and reading an ancient Penthouse. The BBC is boring, especially the eternal waiting and because of this, I am welcomed like a long lost brother when I enter the dressing room to do my interview. A large BBC-cupful of SC is poured for me and I first ask Roger if he thinks that it is a good time to release an official follow-up to "Giving It All Away" with the 'pirate' single from Tommy still high in the charts:

"It's probably the worst time I could ever have picked. Actually it's rather an awkward situation. The record company wanted to put out another single, they chose 'One Man Band' from the album but I didn't entirely agree with that choice so they said I could pick one. So I chose 'Thinking' and I thought, seeing as it was my choice, that I'd better get right behind it.

"I'm surprised that 'I'm Free' has become such a big hit. The thing is that I'm not really prepared to go into a studio for the sole purpose of recording a single. 'Giving It All Away' was great because I thought it was worthy of being a single. The new one's a sort of row-in, a thing to smooth over a situation... I quite like it, the lyrics are good and if they're going to release it

Sayer writing all of Roger's solo material I wondered why Roger hadn't ever ventured into writing things himself. It appears, however, that the ambition is there, but not the ability: "I'm really not a very good writer so I just don't bother... I've had a couple of 'B' sides but that's about it. I've got a lot more confidence now, maybe I ought to start because it really is my number one wish to be able to write a fantastic song... but it hasn't happened yet".

Surely though, I thought, living in the country, surrounded by wild life and green fields and peace, would provide the necessary stimulus to Roger's creative instincts? "I think that's what it won't do... tends to make me lazy if anything. I think what might happen is that I might get to do some things when we're back on the road

If pop shows have to be 'events' rather than just concerts what have the Who got planned for their forthcoming tour? "I can't really say yet, there's a few ideas knocking about. After having been to see other groups and seeing them put over a lot of gimmicks out of what seems to me to be some kind of desperation I think it possible that we'll just come back and be The Who, plain and simple."

If Roger and the Who are so perplexed about the 'no change' situation as far as British venues are concerned have they any plans to do anything about it?

"Yes, what I'd like to do, possibly next year, is to hire a whole chain of the local football stadiums and attack them in the off-season. What we'd do is spend two, possibly three days at each one and turn it

we're in the scream category but, then again, we haven't toured since before this recent weeny-bopper uprising. Anyway, I love 16 year olds!"

Roger is going to try and put down a second solo album in between finishing the Who album, the tour and the filming of "Tommy" which is another upcoming project. I asked him if, having tried to kill of the spectre of Tommy for several years, it was ever going to go away:

"I think the film, which is to be directed by Ken Russell incidentally, will be the final accolade. As far as I'm concerned that will be where I want to leave Tommy. I never get fed up with it because, as far as I'm concerned, it has never been fully realised what Tommy really means and I think the film will do that. Take 'Jesus Christ

The two careers of Daltrey

words: John Halsall/

pictures: Pieter Mazel/Mike Putland/Chris Walter

NEWS SCENE

BOWIE SET FOR WEST END SHOW

DESPITE HIS startling "I quit" announcement at the end of his early summer British tour, David Bowie is after all expected to return to the stage next year. It has now been officially confirmed that he is working on plans to star in a spectacular Broadway-style revue, to be presented for a season in London's West End from next March.

It will be a lavish production with a large cast, and will probably feature several other major names.

It is understood that the show, for which much of

the music has already been written, has the working title of "1984". It is believed to be a musical adaptation of George Orwell's famous novel of the same name.

Bowie's appearance in the revue would be a logical move towards fulfilling his ambition to graduate into other entertainment fields. It would not be seen as contradictory to his declared intention to quit, since he made it perfectly clear that this applied only to rock concerts.

The album "Aladdin Sane" has now become the top-selling LP of 1973 in Britain, overtaking "Simon And Garfunkel's Greatest Hits" and Gilbert O'Sullivan's "Back To Front".

NEW ALICE ALBUM SET



ALICE COOPER's new album "Muscle Of Love" will be issued in Britain, and simultaneously throughout the world, by Warner Brothers on November 15. Recorded in Los Angeles, the album comprises eight tracks and will be packaged in a brown corrugated cardboard box. The sleeve will be by the same designer as the "School's Out" and "Billion Dollar Babies" sets.

In addition to the title track, the album includes "Big Apple Dreamin'", "Teenage Lament", "Woman Machine", "Working Up A Sweat", "Never Been Sold Before", "Hard Hearted Alice" and "Crazy Little Child".

Who concert tickets

BOX OFFICES at all venues for the Who's British tour — their first in almost two years — open on October 22 to personal applicants only, no postal requests will be accepted.

The tour opens at Stoke Trentham Gardens on October 28, then visits Wolverhampton Civic Hall October 29, Manchester Belle Vue November 1 and 2, Newcastle Odeon 5, 6 and 7 and closes with three dates at London's Lyceum 11, 12 and 13.

To coincide with the tour Track Records are issuing a double album "Quadrophonia", Pete Townshend's first major work since "Tommy".

YES SELL-OUT CONCERT TOUR

THE "SOLD OUT" notices are going up all over the country for the Yes concert tour which plays nationwide dates during the second half of next month and early December. The group's five-day season at London Rainbow (November 20-24) — the first of that duration by any rock band — had completely sold out over two months in advance of the event and without the aid of any Press or poster advertising.

A similar pattern emerged throughout the country as other box-offices opened, only to sell out within hours. Promoter Harvey Goldsmith commented: "To my knowledge there is not a Yes ticket to be had anywhere. The demand has been phenomenal, and certainly comparable to the Rolling Stones tour."

Yes are already set for their eighth American tour, starting on February 8 and running through to March 26. It will be their biggest-ever U.S. itinerary and, such is the interest in the group over there, they are promoting their own concert at New York's massive Madison Square Garden on February 20. Yes are featured as "Music Scene's" Band of the Month next month.

Music on TV

A ONE-HOUR special show — casing Elton John is to be networked by ITV on Tuesday, December 4 (9 p.m.).

Barbra Streisand Headlines her own one-hour spectacular, filmed at ATV's Elstree Studios, on December 16.

Osmonds hope to return next year

THE FURORE surrounding the upcoming British concerts by the Osmonds — with all tickets for their late October concerts at London Rainbow, Manchester Belle Vue and Glasgow Apollo snapped up by lengthy queues instantly box-offices opened — could lead to a Return British visit by the group fairly early in the New Year.

A spokesman for their management in Los Angeles commented: "Clearly thousands of fans have been left disappointed, and we must do our best to overcome that situation as quickly as possible."

Meanwhile, as some compensation for unlucky ticket applicants, a documentary on the Osmonds' British visit is to be screened by BBC-TV on New Year's Day — a film crew is accompanying them throughout their stay

in this country. This same crew may also film them for "Top Of The Pops", as it would probably prove impracticable for the Osmonds to take part in the actual filming of the show at BBC Television Centre.

In addition to their British dates, the Osmonds are also playing concerts in Sweden, Denmark, Holland, Germany and France. Little Jimmy Osmond and sister Marie will be accompanying them on the tour, as will their parents and Merrill Osmond's wife Mary — the couple married last month and the European tour will be their honeymoon.

● The Jackson Five are set for a return British tour early in the New Year, and details of their visit are at present being finalised. But it seems unlikely that David Cassidy will be able to visit this country before next spring at the earliest, due to commitments in the States.

Heep end tour with two London concerts

URIAH HEEP play two successive days at London Rainbow Theatre on November 25 and 26 at the end of their autumn British concert tour, their first this year, promoted by Peter Bowyer in association with Bron Artists. The schedule opens at Portsmouth Guildhall on November 8 and takes in a total of 14 dates. (See Live Scene page 47).

The new-look King Crimson — now consisting of Robert Fripp, David Cross, John Wetton and Bill Bruford — set out on an extensive European tour at the end of this month, lasting until December. They open with five concerts in Britain, including a gig at London Rainbow on October 26.

Among other newly-announced tours are Humble Pie, whose late-October schedule includes two dates at London Edmonton Sundown (27-28); Spooky Tooth, who set out on a round-Britain trek on November 2; and Procol Harum, who are booked for an extensive November concert series including London Royal Festival Hall (12).

BASSEY DATES

SHIRLEY BASSEY plays her annual British tour for promoter Robert Paterson next month. Dates are Bournemouth Winter Gardens (November 2), London Royal Albert Hall (3), Leicester De Montfort Hall (4), Newcastle City Hall (6), Sheffield City Hall (8), Manchester Free Trade Hall (9), Brighton Dome (10), Bristol Colston Hall (12), Liverpool Empire (13), Cardiff Capitol (14), Preston Guildhall (16), Stockton ABC (17), Birmingham Odeon (18), Dundee Caird Hall (20), Edinburgh Usher Hall (21) and Glasgow Kelvin Hall (22).



DEEP PURPLE announced their new line-up last month, the third time they have replaced their bassist and vocalist. The band is now (l to r) IAN PAICE, GLENN HUGHES, DAVID COVERDALE, RITCHIE BLACKMORE and JON LORD.

PURPLE BACK IN ACTION

DEEP PURPLE are at last swinging back into action, after months of inactivity caused by indecision over a replacement for lead singer Ian Gillan. They are now routineing and rehearsing with new member David Coverdale, and next month they fly to Hamburg to record an album using the Rolling Stones' mobile unit — this should be ready for

release in January.

They will also undertake a series of warm-up gigs in Europe in late December, and there is a chance that these may include at least one concert in Britain.

Early in the New Year, Purple set out on an American tour, which is expected to include an appearance in a major California festival before a 250,000 audience. They are unlikely to play a full British tour before next spring.

Purple are at present

busy writing a complete new library, involving a new two-part vocal sound, as it is intended that Coverdale and Glenn Hughes — the former Trapeze bassist and vocalist who joined Purple to replace Roger Glover — will sing together in many routines.

Until recently, Coverdale was working in a Redcar boutique and playing with local amateur group, the Fabulosa Brothers. His signing with Purple is his first professional engagement as a vocalist.

New-look Mott tour next month

MOTT THE HOOPLE set out on a major British concert tour next month, their first for almost a year. It will also mark Mott's first appearances in this country since new member Ariel Bender (alias Luther Grosvenor) replaced Mick Ralphs in the line-up.

Mott — who are currently touring America — have completed a new single, penned by Ian Hunter, which will be issued to tie in with the tour.

Promoted by Mel Bush, the itinerary comprises Leeds Town Hall (November 12), Blackburn St. George's Hall (13), Worcester Gaumont (15), Lancaster University (16), Liverpool Stadium (17), Hanley Victoria Hall (18), Wolverhampton Civic Hall (19), Oxford New (20), Preston Guildhall (21), Newcastle City Hall (22),

Glasgow Apollo (23), Edinburgh Caley (25), Manchester Opera House (26), Birmingham Town Hall (27), Swansea Brangwyn Hall (28), Bristol Colston Hall (29), Bournemouth Winter Gardens (30), Southend Kursaal (December 1) and Chatham Central Hall (2).

The tour climaxes with a major London concert at Hammersmith Odeon on December 14. Support act on all dates will be new EMI group Queen, who recently had their first single and album released.



MOTT THE HOOPLE make their first British tour since the new line-up next month. The band is now (l to r) AERIAL BENDER, IAN HUNTER, OVEREND WATTS and BUFFIN

Film Scene

ESSEX, STARR, MOON IN 'DAY' SEQUEL



DAVID ESSEX

DAVID ESSEX AND RINGO STARR will recreate the roles they played in the highly successful film "That'll Be The Day" when a sequel to that movie goes into production in the New Year. Phil Spector has been signed to produce the music tracks for the picture, which has the working title of "Stardust". The story, again written by Ray Connolly, follows the career of Jim MacLaine — played by Essex — into 1960's and up to 1970.

Produced by Good — times Enterprises in association with Anglo-EMI, the film will be shot in Britain, the United States and Spain. "Stardust" shows MacLaine achieving stardom during the Beatles era, while his friend Mike (Ringo Starr) becomes his roadie and eventually his manager. Keith Moon, who also appeared in "That'll Be The Day", again makes a guest appearance.

Several new songs have been written for the movie, and will be featured mainly by Essex. The film should be ready for screening in the late summer of next year, and a double soundtrack album will be released to tie in with its premiere.

GLITTER MOVIE DEBUT

GARY GLITTER is to make his first film in the New Year. It will be a semi-documentary spotlighting the many aspects of his life — in the public eye, behind the scenes and off duty. Titled "Good Rocking Tonight", it has been allotted a budget of £200,000 and it should be ready for release next autumn.

Final scripts are now being prepared for the picture which will follow Glitter to a concert, the TV studios, a music publisher's office, on the road, the recording studios, his manager's office and his home. Several new songs are being written specially for inclusion in the film.

Meanwhile, Glitter undertakes a brief British concert tour next month. No more than four dates are being planned, and the climax will be an appearance at London Rainbow on Saturday, November 17.

Faces' fans force Home Office/M.U. to re-think

AS MUSIC SCENE closed for Press, it seemed likely that the Faces' Japanese bassist Tetsu would — after all — be granted a work permit, enabling him to continue playing with the group in this country.

The Musicians Union are re-considering his application to join and, if they grant him membership, they would

automatically recommend to the Home Office that a permit be issued.

The M.U. and the Home Office have been inundated with letters and petitions from angry fans, following the decision not to allow Tetsu into the union — because, it was intimated, he would be keeping a British musician out of work. But it is now understood that Tetsu's original application had been filled in incorrectly, and he has now submitted a new one

which the union are considering.

The Faces' management were unwilling to discuss the situation, in case they jeopardised the goodwill which had been built up with the union "after long and protracted negotiations". But they expressed optimism about the outcome, and hoped that the situation would be resolved by the time the Faces return this month from their current American tour.

MR SINISTER

LOU REED supposedly turned his back on the theatrical profession after a short spell at drama school in the early sixties to concentrate on his musical career. But, obligingly, he has acted out every role meted out to him by press and public from that day to this.

From 1965-70 he led the notorious Velvet Underground and wrote most of their material, heftily inspired by the seamier side of New York Life, a world of drugs, sexual deviation and macabre deaths. In the Velvets' "home", the New York club Max's Kansas City, where you had to be the right kind of person to get in at all, Lou acted out his part as the darling of the underground to a 'T'. He was very sinister, his pale, unsmiling face half-hidden behind impenetrable dark glasses, his dark hair close cropped and thickly matted, his body encased in unrelieved black.

Velvet Underground drug-orientated classics such as "Heroin" and "Waiting For The Man" probably gained extra attention when wildly exaggerated speculation that Lou himself was an addict went undenied.

Gradually the stresses of fronting a band that attracted freaks near, on or over all limits began to tell: ugly rumours that Reed was becoming a raving psychotic became rife and suddenly, in August 1970, he quit, but not before a Velvets fan Brigid Polk, had had the chance to record the band live at Max's on a cassette tape that was to become the first official bootleg LP and perhaps the most desperate recorded live album performance ever.

Reed, seething over the way the band's fourth studio album "Loaded" had been savagely edited after his departure, disappeared for a while, before re-emerging in Britain in late 1971 to record his first solo album, titled simply "Lou Reed".

Reed co-produced the album with Richard Robinson. When it came out, the reaction was principally one of disappointment and Lou himself felt unhappy with the production. "There were a lot of things on it that should not have been there, and a lot of things missing," he said looking back on it.

For commercial success he had to wait for the release of his second solo album "Transformer", produced by David Bowie. Despite popular approval, the album was roundly slated in several of the music papers and Reed himself was accused of coming too much under Bowie's influence. Unrepentant, he added fuel to the fire on his British tour last year, by appearing onstage at a couple of concerts plastered in dark green eye make-up and wobbling on massive wedge-heeled sandals. If the public wanted to see him as a creature of decadence, why not have a little fun by making it overt?

"Transformer" and the classic single taken from it, "Walk On The Wild Side", were both instant hits in America and Lou rushed off home to promote them. Here they were the sleepers of the year, hitting the charts for the first time eight months after their initial release.

For a long time now, Lou's formidable consumption of alcohol had been diligently noted at interviews and, when he went out on tour in America, rumour had it that our hero was a sick man and that the booze was taking a heavy toll on his health. "Wasted" became his tagline and phrases like "Reaching for his 19th vodka, Lou told me" commonplace.

Lou read it all with relish and when he found himself voted second to Keith Richard in a who-in-the-rock-world-is-going-to-die-next poll, he was delighted. Hamming outrageously, he slugged spirits with a vengeance, stammered his way blearily through interviews and tottered on and offstage looking totally wrecked. Nevertheless, caught off guard, he could be detected beetling at high speed along corridors backstage, convulsed with laughter.

Late in June this year, he arrived back in England to cut his third solo album at Morgan studios, and once again the leopard had changed his spots. The moment Lou Reed became a widespread commercial success, the Underground Press dropped their erstwhile Messiah like the proverbial sizzling spud. He cared not a hoot and, steeped in a new guise, was busy playing pop star, looking sun-tanned, more hirsute and clad in an immaculate white suit with multi-coloured shirt and matching boots — the total effect very Bolanish.

The majority of respected musicians tend to treat singles as either a huge joke or else as a necessary evil, but it soon transpired that Lou was gloating with pride at his emergence as a singles artist and is much preoccupied with the knotty problem of following up "Walk On The Wild Side".

This was not much helped by the opportunist decision of his old record company to put out, in swift succession, two Velvet Underground numbers "Waiting For The Man" and "Sweet Jane", crediting them "Lou Reed with the Velvet Underground", in the hope of making a quick kill.

Are you displeased about it Lou?

"Displeased! I'm livid. It's hard enough trying to follow a single like 'Wild Side' without having stuff I did years ago getting in the way. And the kids are not going to

know it's old, even though it's on a different label."

On the new album, he says conspiratorially, there are three, maybe four singles... but they aren't ready, so the follow-up has to be from "Transformer".

"The only track that would make a single from that now would be 'Satellite Of Love'," proclaims Lou. It's a tribute to his knowledge of his market that RCA agreed with him and "satellite" duly did the honours.

The recording of Lou's third solo album "Berlin" was a very hush-hush affair. Determined to work uninterrupted, he avoided the problem of having friends drop by to see how things were going by recording in the dead of night, break-fasting around six in the evening and travelling to the studio to work until dawn, aided by producer Bob Ezrin and such eminent musicians as Aynsley Dunbar and Jack Bruce.

The instrumental work was 99 per cent completed after a week and Lou was all set to put on the vocals when Bob Ezrin went down with pneumonia and recording came to an abrupt halt.

Silently, Lou went home. Ezrin followed as soon as he was well enough and when he'd fully recovered they set out for Canada to finish off the album, which was released at the end of September, accompanied by an eight page full colour booklet.

With "Berlin" he feels he has done his finest work to date. "It is a completely new step for me," he says, "and it really is something. It is not a concept album, but one in which there are various characters who crop up more than once."

"For example, there is a track called 'Caroline Part One' and another 'Caroline Part Two'. Between the two she has undergone a change through the experiences she has had, but she is still the same person. I've worked hard to make sure that all the characters are consistent, whatever becomes of them — and they are consistent."

The album is concerned with theatrics, he says, and this time round, to match it, his stage act will be more theatrical.

"I don't play guitar onstage any more, which gives me more freedom. Also I discovered my playing was becoming superfluous. These days I move around quite a lot onstage."

In Florida, on his last American tour, he moved around a little too much for the liking of the local police who arrested him backstage and charged him with obscenity. In Princetown his wiggling prompted one over-excited fan to leap onstage and have a nip at his posterior. This painful experience became the inspiration for a song. A friend commented wryly: "Lou needs a few experiences like that for his writing."

A very strange man, Lou Reed!

MR SINISTER

MR SINISTER

MR SINISTER

9

**Inspired by a world of
drugs, sexual deviation
and macabre deaths**



words: John Halsall
picture: Mick Rock

VAN MORRISON is an original. Surely, one of the truly enigmatic artists of his generation. A source of highly creative energy who hasn't lost one iota of his musical integrity.

Seemingly, when those of his stature have become nothing more vital than sad parodies of their once great selves — lost and totally disorientated, Morrison has continued to produce music that has elevated him as the finest soul singer to be heard today. And when I say soul, I am referring to the correct implication of the word.

Morrison, the former lead singer with Them may, as some people suggest, have become shrouded in a persona of half myth/half legend, but in no way does he intentionally contribute to this image of a recluse that has built up around him.

A private person he may well choose to be, but on record and in concert all is explicitly revealed. Undoubtedly, the most incredible non-performer — if you've caught him in concert you'll know why — Morrison expresses a personal wish to be regarded strictly as an artist as opposed to the role of entertainer.

You see, in front of an audience, Van Morrison appears as nothing more than a shadowy figure whose outline is defused in a pool of dark blue lights. Except for the occasional in-tempo finger poppin' of his right hand, Morrison remains immobile. Yet, the sheer magnetism of his stocky presence is charismatic enough to come hurtling right out of the gloom like a squad of gangbusters and command ones undivided attention. Only at the very last moment does he break this hypnotic spell by stalking the stage like a wild animal, before making a triumphant exit. The effect is truly breath-taking and Morrison knows it.

"I only move around when the situation demands it", he said of his rather unorthodox stagecraft. "If it feels just right, then I do it. The important thing to remember, is that I'm not an entertainer. I'm an artist... a musician. And believe me, there's a great difference." A point he places tremendous emphasis upon.

"As far as I see it", Morrison continues, "most so-called entertainers have what amounts to a canned show. Basically, they do the same thing each and every performance... the whole show business trip. That's definitely not my scene. We're not a rock band. We're a music band. The unfortunate thing is that once you go out on the road, people have got this programmed thing concerning what they expect to see and hear you do."

Van

words: Steve Gibson
picture: Mike Putland

'The musician' Morrison

"As I see it, the difference between an artist and an entertainer is that, with an entertainer, the music is often relegated to that of secondary importance. The audience have paid their money to see a predictable and very stereotyped visual thing. With the result that they know



precisely what's coming next... nothing ever comes as a surprise. And once they've seen it more than a couple of times it becomes boring."

Whatever Van Morrison does, he executes to almost sheer perfection, but reserves the right to engage his audience only when he feels that he has something really worthwhile to offer them. Because he is a concerned artist, Morrison only undertakes in the region of twenty concerts per year. He says, "to do more would be to lose both the spontaneity and

the enjoyment."

And it's because of this meticulous approach to his artistry, that in an environment where many contemporary heroes continually fall short of expectation, Van Morrison's music is still an event to be delicately savoured.

And it's because of this meticulous approach to his artistry, that in an environment where many contemporary heroes continually fall short of expectation, Van Morrison's music is still an event to be delicately savoured.

"The only trouble is", admits Morrison, "people often relate to you in a very strange sorta way. It's very hard to get down with people, for either they have something in their head that they think you are, or you have something that they think they are."

"So apart from the people in my band, the only other people that I really dig getting down with are those in other businesses or professions that are totally removed from the one that I'm in."

"The reason for this", he offers, "is quite simple. I find that invariably they have a lot more things going for them."

Morrison then goes on to stipulate that one of the more unfortunate occupational hazards that he encounters is: "far too many people use an artist's work as some kind of rather vague crutch for their own short-comings. They always attempt to read things into your lyrics that just don't exist."

"You've only got to read my lyrics to see for yourself that they're pretty straight forward." He is adamant, "they are precisely what they state and nothing more than that. I can tell you there have been times when I've become rather irritated by those people who insist on reading ulterior meanings into them."

However, Morrison reveals, this doesn't prompt him to re-evaluate what he has recorded, but there have been occasions when he's felt motivated to confront such ill-informed persons.

"If it's in the form of a printed analysis of my work I sometimes feel like ringing up the guy in question or wiring him a personal letter, but in the end I never do."

He explains such reticence: "I think that it would prove to be pretty pointless, because no matter what I tell him he's gonna go right ahead and think exactly what he wants to think. If something that I may have written in one of my songs has this big meaning for him, I'm not going to be able to convince him otherwise, because that's what he chooses to believe."

Morrison sighs, "it's just something that a person like myself has got to learn to live with, no matter how annoying it might be".

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N his return from yet another triumphant Humble Pie tour of the States, Steve Marriott was

looking tired but happy when he gave us one of his rare interviews.

How are things going, Steve?

Really well – great, although I'm so tired. The band is going so well that I think they'll last for a long, long time. The good thing about them is that they're all great individual musicians as well as great friends, so everything works out.

How did you find the States this time round?

It doesn't change. They have a basic rock culture that doesn't exist here – it's a very hard rock. You get the impression that the people are constantly at war, which of course they are, and that brings them together. It's like this country is in war time... Because of that they have this rock culture, and it's very demanding.

Are you finding that your audiences are getting bigger and bigger?

Oh yeah. And we've noticed one funny thing. If you play the Fillmore, and there's 3000 people they make a hell of a row. But when you play a stadium as we do now where they might be 50,000 people it becomes just a roar. I've listened to recordings on cassette and it's strange but true – the more people the less noise. As our audiences are getting bigger the noise seems to get so much less – which is great by us!

How do you feel about not even being able to see a lot of the audience?

Really strange. But just to make myself feel better I usually get them to put up the house lights so I can see everyone – then put 'em down again quick!

Do you think you are any different to the Steve Marriott of the Small Faces days, and perhaps even before that?

Me? Not at all. But people's attitudes to you are different. And I find that now I am much more interested in situations that involve people: when I was about 16 I found things like interviews very difficult because I didn't know what to do or say. But now they don't worry me. There are some things that have changed though – I'm glad I'm not a pin-up any more.

Aren't you afraid it might happen again?

No, because I'm going to avoid it at all costs. It ruined me before, I know it did. The point is that it detracts from what you're really all about – and what you do and where you do it. When you are "Rave of the month" or something it doesn't matter if you're a swimmer, golfer, you could be any amount of things then because you're only a photo. What I'd like to be written about me is what I do – not what I stand

STEVE MARRIOTT

TALKING TO JOHN HALSALL

picture: Dezo Hoffman

for because of what I look like. I realise that sort of thing is necessary, I'm just glad I'm not involved in it any more. It certainly did me a lot of harm – I had to build up a reputation all over again as being some sort of a musician.

Is that how you see yourself now, as a musician, or as a singer?

Neither really – more as a force of some kind that enables others to rally together. I'm not a very good singer or guitar player. My main asset is that I can whip up a force with the people that I'm playing with, then they give it back to me and I can feed it to people. My ability is to do that – apart from that I don't have any particular talent. But I do know that I'm about music, and I wasn't even sure about that before, if I was music or just a 10" x 8" in a magazine... I know now.

When do you think that you realised what you were about?

When I left the Faces probably. If I hadn't got out of the Faces when I did I'd be a lie, because I'd stopped enjoying it. I would have taken the band down with me... because when you're a colour pin up and you're taken off the wall, you're finished. And the popularity of the rest of the band slides down the hill alarmingly too. It would have been very unfair to do that to the band. After that it took me a very long time to build up any confidence again to play on a stage or do the things I was best at.

You (Humble Pie) were one of the original so-called "super groups", a label which killed so many good bands. Why do you think Pie survived?

The others went down because they didn't form for the same reasons that we did. The press were using that label at the time to sell papers – and every group

that formed out of the shape up of a lot of big bands had that label put on them. In fact they were anything but super because it was going to take ages to decide what to play and years to learn how to play it together. But the pressures were too much for people like Blind Faith and all the others, they just didn't survive.

Going back to our previous topic of conversation, should Humble Pie break really big in this country, what would you personally feel about it?

Strange! We've got a sort of hard core of fans here but no more. I'll tell you something though – I couldn't see us on Top of the Pops or anything like that. You see, that programme's not really fair because if it's aimed at the kids it should bring in what's new as well as what's already in the charts. Even if it's only what they believe in, although that's not really good enough. I mean, the "Ready Steady Go" scouts were about all the time, in every area, looking for new faces. And they found us, they found the Who and lots of other bands. That's what "Top of the Pops" should be doing. No, I can't really see us on there....

Does not being very popular here worry you?

No. I don't want to sound smug or anything, but it wouldn't really worry me if we never broke here. Sometimes I think it would be nice but because we have such a huge following in another country it's balanced by the minority following here. We're very lucky because we happen to be in fashion in America at the moment – it may not last. But that means at the moment we've got the best of two worlds – what's more, here we can walk around almost unrecognised. There it's just like it would be in England, except on a larger scale. I think

there's a very great risk, if this band did get to be big in Britain, of the pin-up thing, especially with two members of the band. Not me – I'm too ugly now! But that does worry me, and that's why I won't do "Top of the Pops" or anything like that.

When was the last big gig you did in this country?

I guess it was at the Lincoln festival, although since then we've done the Coliseum and the Palladium which were great. At Lincoln things were really happening, despite the rain. But the pop scene seems a bit deflated at the moment.

What do you think might be done about that?

Well, dare I say it, but if a lot of the bands who are in the States at the moment were to come home and play as much here as they have there, then I think that would do the trick. I should talk, as one of the worst offenders!

If you genuinely feel that way, why does Pie spend so much time in the States?

Well, there are a lot of reasons, not the least of which is the bread. In fact, that's about half the reasons! But just think of it if we did come back – and the Who, Zeppelin, the Faces, Deep Purple, the Rolling Stones... If we toured and down this country we'd set this place alight. I must admit I do sometimes feel a bit guilty about it.

Do you have any plans to do any gigs here this year?

Oh yes. A few open air concerts and festivals, things like that are what we hope to do. But our time here is severely limited because we have so many things to do – like recording – when we come back, having spent so much time abroad. So it's hard to perform – the way I want to, any way.



Could you ever see Pie itself getting any bigger?

I can't see it, because the four of us have something between us, and I couldn't rely on anyone else for that. The three guys I'm with are fantastic, I have a job to keep up with them. I never hear them goof or anything, they're very consistent players. And you can't find that attitude everywhere . . . to find someone who'll fit in with the way you want to play and want things to go.

What do you think would happen to Humble Pie if one of the four left?

I think it would fall apart. You could patch a hole, but it would never be the same. Not now, after all the work that's been put in by the four of us, over all those years.

Have you never been tempted to leave the band yourself?

NO, not at all. Why should I be . . . I'd be lost on my own. I'd just have to gather people around me and ask if they'd like to help whenever I made an album. If I wanted to, I could make a solo album any time. And the other three would help me, the same way that I help on theirs. But you couldn't get that kind of family unit going with session musicians no matter how good they were. So there's no temptation to me because I can do just what I like now.

Have you ever though there might be a tendency towards your becoming what Rod Stewart is to the Faces?

NO, for two reasons. One is that we're not advertised as that. And another is that the group doesn't lean as heavily on me as the Faces do on Rod.

Do you ever regret leaving the Faces?

No. As I said, I think I would have brought the band down. No matter how strong the chicks were for me, the backlash would have been twice as strong. So I left at the right time. And it's proved to be the right decision, because now both Pie and the Faces are successful in their own ways.

So what are the future plans for Humble Pie?

Well, before the end of the year there'll be Greg's solo album and Clem's. They're more important really than mine, because I don't really have any need for one as I do most of the writing and singing with Humble Pie. I don't need to show people what I can do - I've been doing that for years and years. People must be really pissed off with me. So I'm really more interested in showing in future what the other members of the band can do, . . .

And you must spend some time at home . . . Have you never thought of living in the States, as you spend so much time there?

Oh no, I couldn't live there. I'm afraid I well like the English way of living, and also I've lived in the same place for about five and a half years. If I didn't have a base such as that then maybe I would buy somewhere in America. But I don't really like the way the people live out there at all.

Why not?

Basically the young people there have a great attitude, but the country is in a mess. That's why I wouldn't like to live there.

How do you see the Humble Pie of the future - is it going to change?

Yeah, a little. The three girls that are with us, their album comes out soon and we hope that'll establish them in their own right. The idea is that after the next six months or so we won't tour in America so much -

and maybe we'll tour here a bit. If the chicks actually leave us we'll miss them very much, but we'll have to go in another direction and find something to replace them. Then the attitude itself will have to change. In a way that's good. We know the chicks aren't a permanent thing and that they may pass through this band, and we can take that into consideration. What I'd really like to see is them do a set on stage with their own rhythm section before we came along. We'd have our own family show.



Rock 'n' Roll's real-life Suzi Q. has already had two hits and is now treating the world to a whole album of her songs. It sports the neat title "Suzi Quatro". IAN MIDDLETON thought it was time to find out more about the lady bass-player in the leather suit.

IF you want a female counterpart in the rock scene to someone like Mick Jagger on stage, then look no further than little Miss Suzi Quatro. The small bundle of dynamite from Detroit, U.S.A., has had a shattering effect on audiences in Britain and elsewhere since she exploded upon the scene.

Much has been written about her sex image on stage and her ability to get audiences going through her black leather antics. But what it amounts to is she likes black leather and lives for Rock 'n' Roll. Suzi really loves her work and is happiest working in front of an audience. She says she's a dedicated lover and performer of Rock 'n' Roll and lives for the time to get on stage and perform.

Despite what some people have said, Suzi obviously doesn't look on herself as an overnight success as she's been around playing for a long time and has paid her dues. The fact that her two previous hit singles tended to sound the same can be put down to the dictates of a commercial business.

Of her current single 'Daytona Demon', Suzi says: "Like 'Can The Can' and '48 Cash', it was written by Mike Chapman and Nicky Chinn. I think it's different because it's slower and more of a 'lay-back' thing. It's also a great song and I think the best one yet. I'm really pleased with it."

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Coming from a musical family, Suzi had proper musical training from as far back as she could remember, on piano and drums and also took dancing lessons. It wasn't until Suzi was 14 that she took up bass guitar which she taught herself. The reason for picking bass was because it's "horny". Suzi explains: "If you listen to a record on a stereo set-up the bass hits you right in the groin and that's why I chose it."

Suzi's Dad was, as she termed it, "a sort of old New Orleans type of musician playing

numbers like 'Won't You Come Home Bill Bailey'." He was responsible for teaching Suzi and the rest of the family not only how to read and write music, but the use of light and shade and dynamics in their playing.

"I learnt all my balance and swing from him really," Suzi admitted. "He also gave me a lot of good pointers in showmanship as well. My Dad used to come and see the first gigs I ever did and come round backstage and tell me what I'd done wrong."

"He'd say, 'you mumbled that line, you did that wrong' and make proper criticisms. So you begin to pick up and become professional. Even Rock 'n' Roll has got to be professional. You look at the biggest names, someone like Mick Jagger. When he goes out and performs a song he's so professional and it doesn't matter if he goes out on stage and calls the police pigs, 'cause he's doing it so professionally. Artists like Mick are downing the Establishment but they're doing it right and this is something you've got to learn at a very early age and I think I had good training."

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"When I was about 18 or 19 'heavy' music came in and everybody got up on stage in old scruffy jeans and T shirts and called what they were playing Rock 'n' Roll Showbusiness and it wasn't. Luckily that only lasted for a short time. I believe you have to have an equal balance of musicianship and showmanship, but there are groups on the scene right now who haven't got any talent at all and they're going overboard on the Glitter and Glam. But you'll find that whatever the current trend is you'll have groups without talent who'll follow that trend and possibly last for a year or so."

"I think I've got a good balance of musicianship and showmanship. I wear leather suits on stage which look good and I like leather, it's just that touch of something to look at plus the music."

During her nine years of playing bass, Suzi has remained virtually faithful to the music she was brought up on — Rock 'n' Roll. As with other musicians, she's experimented with different types of pop music only to find out they were not her thing and, as is usual, Suzi returned to her roots — in her case heavy Rock 'n' Roll out of Detroit.

For her act on stage, Suzi doesn't include any slow songs because as she points out, she hasn't got one which would be good enough to do. "If I do one it'll have to be a

very special one," she maintains. "When I do, it'll have to be my own love song which I have not written yet. All my songs have a special significance and Len Tuckey and I discuss the songs at great length before we write them."

"There're a lot of good songs on the albums like 'Glycerine Queen' which we must have discussed for three days before writing it. It's about a little blond guy who came into our dressing room one night before we went on stage. We have a bottle of glycerine which we put on ourselves before we go on as it makes us shine and looks good with the lights. This guy saw it and said 'Hey man, do you drink glycerine?' and we said 'Yeah, we'll take anything' and we put it in his pint of beer which he drank so we wrote a song about him. The number's a medium slow kill sort of thing."

Being a female in a pop group presents no problems for Suzi. She and the three guys in the band look on each other as pals. Suzi doesn't act as nuresemaid to them or mend their clothes for two reasons. Firstly she says she wouldn't know how to do it and secondly they'd probably get a punch in the face. (Nice talk from a young lady!)

But on the other hand, Suzi doesn't give the impression of being a young lady. Rather, someone who's in complete control of the situations all the time and knows what she wants and is determined to get it. Woe betide the drunken lecher who tries something on with the diminutive Detroit bundle of dynamite. She's known to give verbal stick to people who annoy her and if that doesn't work, there's always the fellas in the band to help her out.

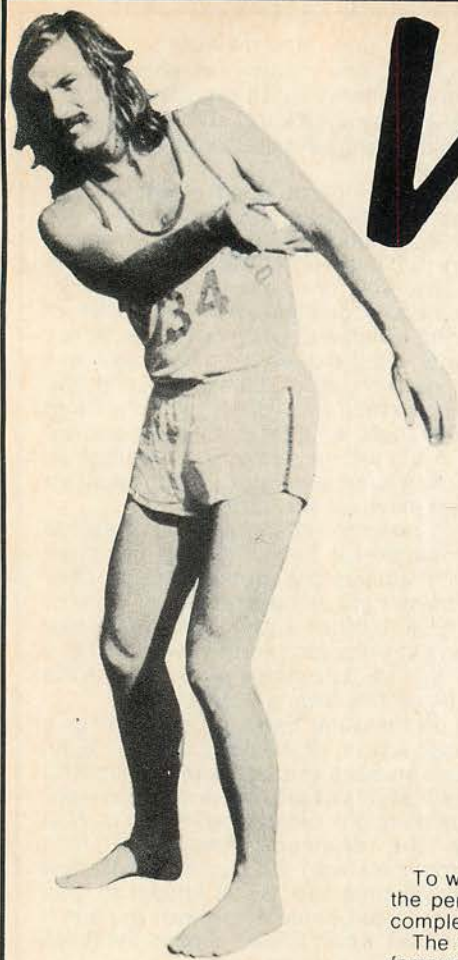
"Basically I can handle myself," Suzi said assuredly, "although I don't think my punch would really lay someone out. Usually my mouth can get me out of all situations and I find people don't get heavy as long as you know how to talk yourself out of the situation."

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Suzi says she has no ambitions. As long as she can keep creating and giving herself a buzz she's happy. Even with the exhausting problem of touring she's happy and intends to keep going 'as long as her little legs can carry her'.

"Really I find touring deliciously exhausting as I put my whole self into the act," Suzi stated. "My act is a sweaty act both inside and out and I'm going to keep on with it until I cease to get a kick out of it." Which means she is going to be around exciting many people for a while yet.

The Professional Miss Quatro



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Shapes of the Stars Competition

Identify the performers from their action silhouettes

To win a Frisbee all you have to do is correctly identify the performers whose silhouettes are shown below and complete a simple sentence.

The silhouettes have been taken from photographs of famous performers in characteristic on-stage attitudes. They are numbered 1-6. There are three possible names listed with each shape. Study the silhouettes carefully and when you've decided which of the three choices given for that number is the star concealed in the shape, put the letter (A, B or C) in the appropriate box. Then simply complete the sentence "In my opinion the most important

quality a star musician needs is . . ." in less than ten words. Try to describe as accurately as possible what it is the three stars have in common that sets them apart from their less successful rivals. This will only be taken into account to decide any ties. Then add your name and address, cut round the dotted line and send to the address shown.

The coupon must be completed in ink and posted to reach us before the closing date which is FIRST POST, NOVEMBER 19th 1973. As soon as the entries have been examined, we will send the winners a genuine Wham-O Frisbee.



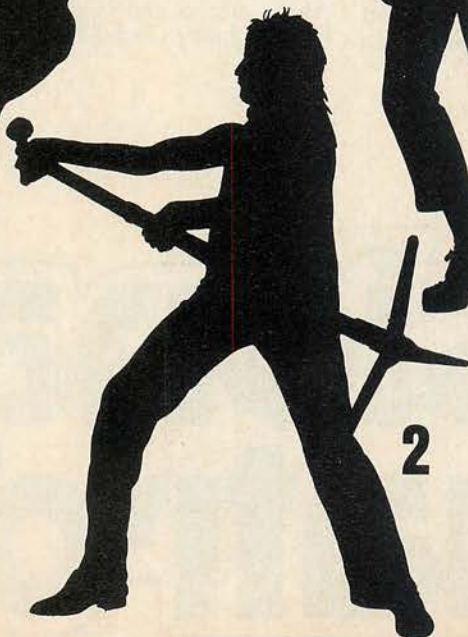
1



3



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2



4



6



THE WINNERS OF THE SHAPES OF THE STARS COMPETITION will each win a genuine Wham-O Frisbee. What, you may well ask, is a Frisbee? Why should I want one and if I did, why should it be a genuine Wham-O?

First things first. A Frisbee is a saucer shaped disc of plastic with corrugations along the top. Only the Wham-O models have these patented ridges which are essential for proper performance. When thrown correctly it will float along the air, travel immense distances and can be persuaded to perform tricks. It can be made to hover, curve round corners, bounce off the ground or return to your hand. All this requires skill. It doesn't come easy.

It is claimed that Frisbees, which have been popular in the States for over ten years, will become the Sport of the future. They will offer exercise, skill and a new era in personal relationships. We don't claim so much. However a Frisbee will certainly provide you with a lot of fun, a device to pass away an idle afternoon and, when you've got a bit good at it; a chance to appear really flash in parks and other public places.

Frisbees have been thrown at sixty miles an hour and for well over one hundred metres. This sort of standard is however confined to people like Bill Schneider, the current world champion who is pictured throwing a Frisbee on the far left.

THE SIX STARS WHOSE SILHOUETTES ARE SHOWN HERE ARE: (Choose one from each group of three)

- 1 (A) Steve Marriott (B) Mick Rossi (C) Pete Townshend
- 2 (A) Rod Stewart (B) Mick Jagger (C) Gary Glitter
- 3 (A) Steve Priest (B) Noddy Holder (C) Vic Malcolm
- 4 (A) Gladys Knight (B) Tina Turner (C) Shirley Bassey
- 5 (A) Marc Bolan (B) Suzi Quatro (C) Rory Gallagher
- 6 (A) Arthur Brown (B) Roger Chapman (C) Joe Cocker

FREE ENTRY COUPON

MUSIC SCENE SHAPE OF THE STARS COMPETITION
136 Long Acre, London, WC2E 9QP

My six answers in the Shape Of The Stars Competition are given here. I agree to accept the Editor's decision as final and binding.

NAME

ADDRESS
(Block letters)

1	
2	
3	
4	
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NOW COMPLETE THE FOLLOWING SENTENCE IN LESS THAN 10 WORDS.

In my opinion the most important quality a star musician needs is

CUT ALONG THIS LINE

RULES The competition is open to all readers in Great Britain, Northern Ireland and the Channel Isles — except employees (and their families) of IPC Magazines Ltd. and the printers of "Music Scene". The Editor's decision is final and binding.

BACK DOOR FROM THE BLUES

words: Mitchel Paul

I am saying Back Door have incredible talent I am also suggesting they are more likely to find response from the American music fan.

Three guys make up the group. The bass guitarist is 26-year old Colin Hodgkinson. I don't know the ages of Ron Aspery and Tommy Hicks but Ron plays saxophones and flute and Tommy hits the drums. The conventional questions of hair, clothes, age and leisure habits just seem pointless to put to this group.

The reason for this lies in their background. They've come to get the attention of the music press, record companies and a growing gathering of fans simply because they are fine musicians.

The Yorkshire Moors and a 15th century pub was the scene for their first gigging. Back Door's first album, before a major record company took it over, was made by the group at their expense and promoted via a few specialist shops.

Romantic isn't it in view of the more traditional story of record company advances, expensive studio time, bought advertisements in the music press? They had 1,000 albums pressed.

Oh, they did send some tapes to influential people in the hope... nothing came back but the impression that the group were just not commercial enough.

They're still playing the music without gimmicks of any kind but what's fascinating is the kind of audience which often listens to them these days — for they've left the Yorkshire pubs.

Colin, the bass guitarist who makes it talk like you've not heard before, says, "We've come into a hall and seen a mass of skinheads. Our first reaction has been DEATH. Thankfully we were wrong."

"We've found they're incredibly open, willing to listen. We seem to go down well with rock audiences as well and they said we were not commercial."

I've not said anything about their type of music. I don't think Back Door like to be labelled but I'll risk their come-back.

They play earthy, blues-rooted music. Their pieces are surprisingly short but impart in a very short space of time a lot of feel.

Ron explains more, "We've been doing our thing for three years and we shall keep on doing it. We do have a blues background. Muddy Waters and the old blues players grab us but then we also dig Mick Jagger, dug the Cream and found Hendrix something."

"The bass guitar is perhaps our unique emphasis. The instrument has tremendous potential but I



Colin Hodgkinson



Ron Aspery



Tony Hicks

doubt if many people really are aware of this fact.

"We use lots of treble on it, fistfuls of chords, it's a lead voice. Colin is marvellous."

At one point Back Door were very much their own scene. They did everything. Now Warners have taken over the group's first album, called after the group, and have released a second this autumn.

The second release has meant a further departure by Back Door from merely running their own show but it's been a carefully made decision. They have found an American producer. The group have been over to New York to record the album.

And that's where my opening paragraph remark about America has point. The trio are beginning to realise the possibility of real warm reaction Stateside to their music.

I don't think they're leaving Britain for good just yet but just in case, see them live before the might could actually occur for it's rather expensive to jet to the States for a live gig!

NEXT MONTH:

WIN THE TAPE OF YOUR CHOICE

Words: Penny Valentine
 Pictures: Barry Plummer/Jill Furmanovsky

CLAPTON AT THE RAINBOW

ERIC CLAPTON walked out onto the stage of the Rainbow on Saturday, January 13th, 1973. Two hours later he walked off again — one arm around Pete Townshend and his face wet with tears — to the sound of 3,000 people who were hailing him as a legend in his own time.

Saturday night had been a triumphant welcome to a real hero of rock music. Clapton, the master of the guitar, the man who had crowns thrust on his head and idolatry built round him, had come back. To an audience thirsty for a superhero they had grown up with, as opposed to one who had emerged from the 70's melee of rock 'n' roll fantasia, it was a zenith in their concert-going experience.

To discover just why that night was so emotional and special, why to many people it was the concert to end all concerts, you have to look not just at Eric Clapton and his status as a guitarist, but to the last five years in rock music.

Three huge forces emerged in music during that time. Three musicians whose personalities were so coloured by their life styles and characters that it became impossible to discover where the image started and the truth began. They became larger than life and their music was such it gave them a status far removed from the tedious and rather petty reputation of rock 'n' roll musicians.

Audiences and critics alike thrust fame on these people, consistently building an aura around them until they appeared as demi-gods in a world of mere mortals.

Jimi Hendrix, Janis Joplin and Eric Clapton were fated to receive adulation and pressure that until then had been reserved for the products of the Hollywood dream factory.

The result was sadly — in retrospect — obvious. Fate decreed that neither Joplin nor Hendrix would stand up to

the enormity of their fate, the overwhelming amount that was expected of them. By the beginning of this decade Janis and Jimi were dead. And when audiences finally realised that music had lost two of its greatest contributors they turned to their surviving hope — to Clapton.

Eric Clapton had survived. But at what price?

Never as extrovert a personality or musician as the other two, and with the knowledge that somehow, inexorably, his life pattern followed theirs... with the added blow that in Hendrix he had lost more than a contemporary but a real friend, Eric Clapton bowed out of music.

Two years of silence followed. On record Clapton's real genius — his music kept going. Re-issues of nostalgia swept through the charts. Cream, Blind Faith, Derek and the Dominoes (Clapton's ill fated and yet, ironically, finally commercially successful outfit) gave an outward impression that Clapton was not silent at all. But to all intents and purposes Eric had retired from the rock melee. It was a move that gave vent to rumours that horrifically re-iterated the fateful patterns of both Joplin and Hendrix.

So when, finally, Pete Townshend gently managed to persuade Clapton to come back to British audiences with those two Rainbow concerts, it was more than just an evening when Britain's most famous and loved guitarist stood up and played.

Through Townshend's unconscious lead — his determination to get Eric playing again and get him in front of an audience that would give him back his confidence as a musician — the audience were well aware of its own role.

They had never had the warning, or in the end the time, to support Hendrix or Joplin when they needed it. Subconsciously on Saturday night the 3,000 people who turned out in the bitter cold were determined to show

Eric just how much he was revered and needed.

A lot of things went on between stage and audience that night — the most obvious was the telepathy between the musicians gathered to form Eric's 'band' (Winwood, Capaldi, Gretch, Wood, Townshend — all the people that knew Clapton well and would give him the confidence he needed) and the people who had paid to hear the master.

Eric Clapton came on nervous and insecure. It was an ordeal, but if he felt that the audience that night had already pre-judged, had somehow come in to gloat or to expect too much, his fears were unjustified. Never before in the British rock field were an audience in such sympathy with the emotion that swept from those musicians on stage.

They laid back and gave him space to find his way through a series of well-loved numbers — through "Presence Of The Lord", "Crossroads", "Little Wing", "Tell The Truth" and finally "Layla" — the frail figure in the white suit built up his playing, his guitar work, like a series of emotional bricks. And when finally he could play no more — lack of time and pure emotion halting him after the third encore — Eric Clapton had proved that he is still the finest, understated, emotive guitarist we had seen emerge from 15 years of rock 'n' roll.

That night was recorded live. However well those recordings have turned out, the only sadness is that the event never reached celluloid. Only that way could the true blazing glory and emotional peak of Eric Clapton's return be truly appreciated by those not fortunate enough to have witnessed it first hand.

Eric Clapton has been silent again since that concert. The miracle return on a permanent basis never quite worked out. But that it happened at all on that freezing Saturday night is enough.



Since he first played with John Mayall, Eric Clapton's reputation has grown and grown. With Cream and then with Derek and the Dominoes he created a style which is still recognisable as his in the guitar playing of today. Then he stopped playing. The king had seemingly abdicated. It was due to Pete Townshend that he returned after a two year absence to play a concert at the Rainbow backed by a lot of famous musicians. That was eight months ago, but now a live album of the occasion is issued and the return of Clapton can be enjoyed all over again.





What really goes on at the Old Grey Whistle Test. Is it the front for an International Conspiracy? Ace journalist **RODNEY MARLOWE**, accompanied by expert spy-cameraman **DEZO HOFFMAN**, went to investigate. He found mystery man **Bob Harris** most obliging. Everyone was open and frankly willing to help. On the surface it seemed like an ordinary T.V. music programme, but, of course, he never did find out the truth...

You can't help liking Bob Harris, compère of The Old Grey Whistle Test, the programme which topped the New Musical Express poll on television shows at the last reckoning.

No airs and graces, very natural, lots of things to say and an infectious sense of humour. Compared to the photographs we took some weeks back, his hair and beard are now much shorter. He went on holiday this past summer and found the mass of hair somewhat hot, so out came the scissors!

This coming series will be his second and that says a lot for him. The programme has had quite a number of frontmen and he's now the longest serving member.

Spontaneity seems one important element to the show and Bob with his easy going manner fits into that groove very well.

The accent isn't so much on chart material, at least not the Top 30 singles, as with giving talented groups and singers the chance to make music, for, as Bob said, "music is what matters, not the compère."

He is modest but the remark isn't meant to be seen in that light anyway for he means what he says. He wants music to speak for itself and not rely on someone trying to sell it with lots of words and some contrived enthusiasm.

What seems to make Bob so good at his job is simply the fact that "this is what I want to do and enjoy immensely, my Monday night Sound Of The Seventies show and Whistle Test."

Bob's genuinely interested in who appears on the programme. He doesn't have any final word on artists chosen but he can suggest. "I find my radio programme helps a lot, for each Monday I feature two live groups and listening to them gives me some idea of who would fit into the television programme set-up. Home were one of the groups to have come this way, from radio show to television. Incidentally I feel so disappointed about their album. They are so good but no-one really gave them enough time to make it. A great pity."

According to Bob, "there's a fine team working on the programme and when people responsible are into what they do then success is more than likely to come."



Rory Gallagher (above) gets ready to play and Average White Band (below) belt out a song.

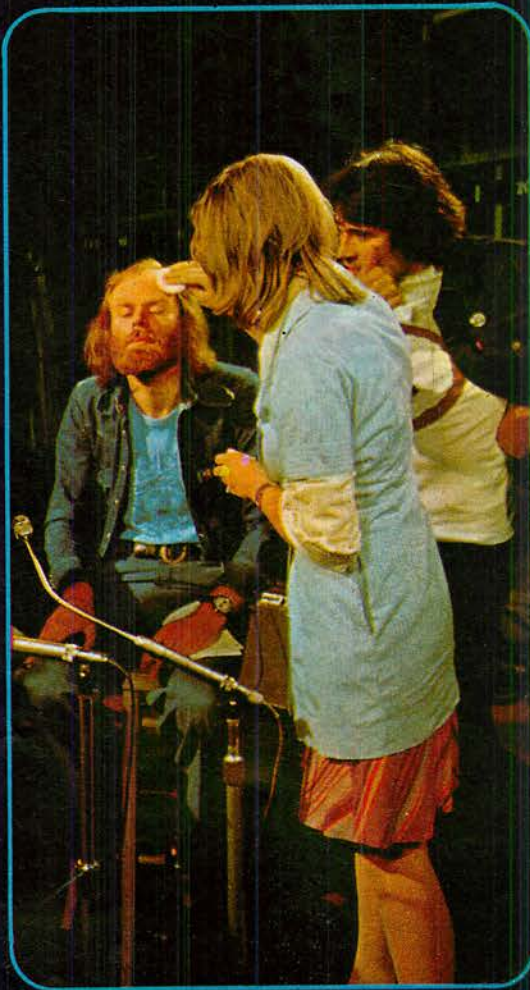




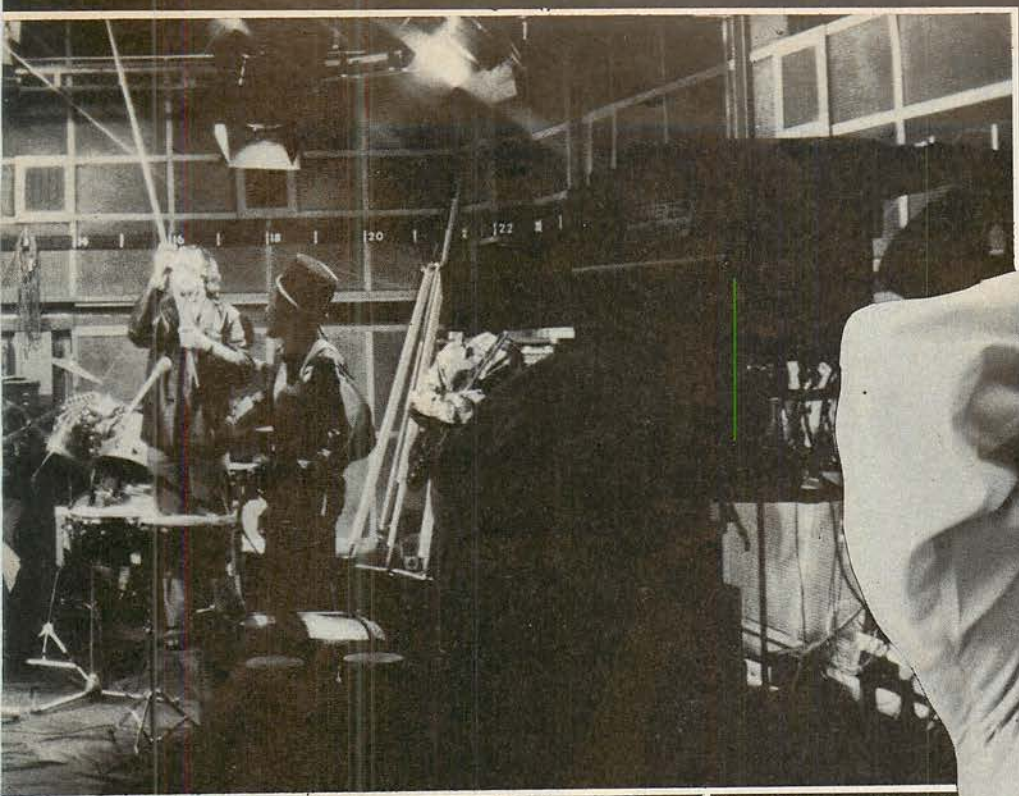
You can see how above board everything seems as Harris interrogates Van Morrison (top) but in fact it's all being monitored (bottom) from a dark room known, it is rumoured, as the control box. Pete Sinfield (right) tries to keep on singing despite the atmosphere of menace.



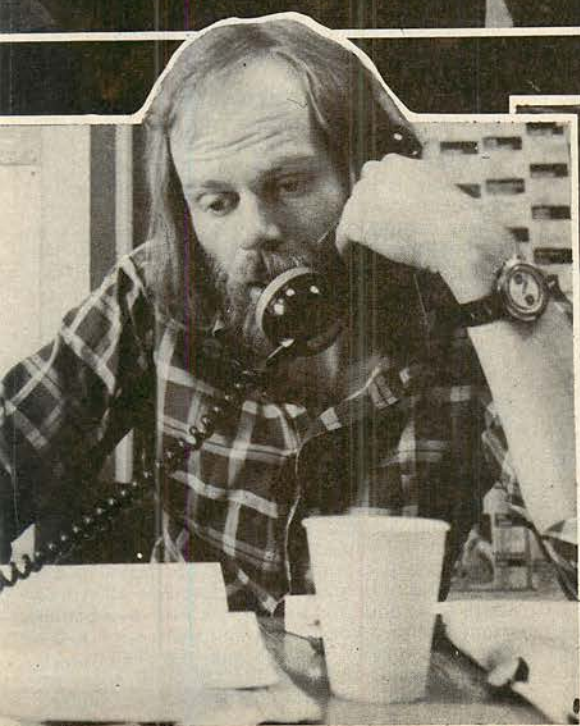
Mr. Big (Bob Harris) is helped by a technician as he tries to "Keep his cool".



Ah, that's of The Wailers. The studio people are getting the lighting together. The studio is very small and facilities are very basic. There are only for instance 8 mic points and in a band you can put 7 or 8 on drums alone!



Alma Player, a lovely, lovely lady. She's our research lady and she keeps a detailed record of everything we do. She makes sure everything is running smoothly and makes visitors feel at home.



Alan Hull is in the centre and Mike Appleton, the producer on the right. When anyone comes to the studio they have to have a sound and light check.

Mike talking to Jan Akkerman of Focus and Jan played some things from his solo album. One of the two studio monitors is above his head.

Chris Jagger

words and pictures: Mick Rock.

a new face



CHRIS JAGGER looks up a little dubiously. It's not that he minds being interviewed. It's just that he's uncertain of the validity of the exercise. The release of his first album, simply titled "Chris Jagger", has involved him in the inevitable merry-go-round of media exposure. "I don't mind publicity providing you've done something. I haven't really done very much. There are so many magazines nowadays. You pick up one and they all have an article about the same thing."

Unfortunately a lot of what's been written has been based on the fact that he's his brother's brother. Chris accepts this, admitting that it's made his entry into the music scene easier than it might have been. "I've done it through the back door. A lot of people probably resent that."

Maybe. But a few hearings of his album soon reveal the depth of personal talent in the man. He certainly doesn't need his brother's help, but in a way he's had no option but to take advantage.

"I've got a band together now. But I came at it the other way. The Stones at the start got a band together and played all other people's songs and finally got round to writing their own material." All the songs on Chris's album are self-penned.

"Few people thought about writing their own stuff in the old days. It wasn't necessary."

"In fact, things haven't been as easy and clear-cut as many might suppose. The evolution of the album is a small history in itself."

"I'd been messing around writing songs and bits and pieces for a while. Not really thinking too seriously about what to do with them. Most of that album was cut before I was signed to anyone. What happened was that I met a couple of guys — John Uribe, a guitar player, who co-produced with me, and Jeremy Gee, who works the tapes on the Stones' truck."

"I knew Jeremy first. I was hangin' about, saying my life wasn't all that amusing and he said, 'That's a shame, let's make records.' Our first attempts weren't very good. We didn't really have the right equipment." Then they managed to persuade the Stones' office to hire them a drummer.

"It still wasn't easy. Because we weren't paying for the usage, we could only use the truck when it wasn't being used for anything else. We'd be getting it together to do something, when there'd be a phone call, and it would have to go off to a Black Sabbath concert in Brighton."

"Finally I got to know John. We had about ten basic songs, and we managed to get most of the songs down. Marshall Chess said he'd get me a record deal, and the tapes sat around the Stones' office for six months. I just went back to what I was doing before."

"It was terribly boring. I didn't know where I was. It would have been nice to have worked with a band, but you need money. I was in a vacuum. So I went back to the Rainbow." There he helped out working the lights.

Chris then did a spell in one of the many productions of "Hair". Seems he had some fun on it. "It's like a compromise between the old theatre and the new rock. And it was the first one to do this. I don't think that any which have followed have been as good. At least it was frivolous; no deep meanings being foisted on you like in 'Jesus Christ Superstar' and the others. It's all old hat now. But 'Hair' was O.K. in its time."

So back to the album... Eventually Chris collected his tapes and took them along to Billy Gaff on someone's recommendation. "I mean, I really hadn't thought about selling them to anybody. They weren't complete. I had eight tracks, and they weren't all fantastically finished. But they were there. You could listen to them. It wasn't like some cheap demo."

"There were things to be done, but the tracks still stood on their own. I still needed more material for the album though, and that took forever."

He put out a single over a year ago, which didn't make any real impression on the public at large. And that was it until the recent release of the album. He's about to record some more. He's written a lot of new material and is waiting for a few contractual and budgeting hassles to be sorted out.

Chris is very much his own man, and has found his way into the music through his own route, taking little note of the obvious advantages of his situation. This need to approach his work in his own way is what will bring Chris an identity entirely his own.

Few people in the business doubt that he will be anything but a huge success, however he evolves. A few years back he made the typical late sixties trip to India, in search of whatever he could find.

"I just went, you know, to have a look. I studied a bit of Indian vocal music and travelled about a lot. I generally absorbed what I saw and tried to keep my nose clean. And it took a lot of my energy just trying to stay alive."

"Probably what I did learn was that the important thing was being true to yourself. I didn't get into any guru or the like. It's so much easier to accept someone else's values. The West is so diffuse and the traditions here are so different. I realised for instance that in India Shakespeare would certainly be regarded as some kind of religious writer, because everyone there is so addicted to religion. And as with the great Eastern works, you can learn such a lot from his plays. I can't see the validity of distinguishing between the religious and the secular. What's important is to know your instinct and follow it."

MICKIE with the MOSTEST

"I don't pick winners every time, but I must admit I've been pretty lucky" - record producer, manager and song publisher

MICKIE MOST

talks to

MIKE BEATTY.

THINK of success in the music business and the names that first come to mind are John Lennon, Mick Jagger, David Cassidy, etc, etc. But what of the others? The people behind the scenes, the producers, the publishers and the managers. They do all right too, you know. In fact most of them probably make a damn sight more than the artists themselves. Some of them are good for the artists and some obviously are not. They're in the business for NO. 1 and to hell with anyone else.

Mickie Most is a producer, a publisher and a manager and throughout the year I think he could truthfully say to himself, "Well I've done my best for the artists I've been associated with."

Mickie is, he tells me, younger than John Lennon. Not that that is any criterion to go by but when you consider the array of talent he's been involved with, either as a producer or publisher, it is worthy of mention.

He started with the Animals, followed up with Herman's Hermits and continued with many others including Donovan, Jeff Beck, CCS, New World, Mud, the Sweet and last, but not least, Suzi Quatro.

He's known as much for his high powered, persuasive personality as he is for his talent and his seemingly inexhaustable energy.

There are a lot of people who slag him, some who openly dislike him even, but there's an equal number who admire him and no matter whether you like OR dislike the bloke you've got to respect him.

His first success came, believe it or not, in South Africa. There he was known, not for his production work but for his singing. Mickie was a pop star.

"I used to record some of the old rock and roll numbers in those days," he reminisced when we met in RAK's offices in London's West End.

"I guess I had my fair share of No. 1's, but that was only in South Africa, mind you. We used to trot about the country side playing in a lot of strange places to a lot of strange people!



"We were gigging in places that don't even exist now. At some concerts the natives used to turn up with spears and we usually had to bring our own generator as there was no electricity.

"I came back to England in '62 to produce but I didn't really start work properly until '63 when I came across the Animals.

"They were an amazing band. They just seemed to have that little extra something - sort of a blues influence from people like Muddy Waters and Chuck Berry mixed in with a touch of Geordie.

"We did the album and 'House Of The

NOVEMBER 1973

16 FRIDAY

WEEK 46 - 320-45

Went to newsagent and got this month's 'Music Scene'. Yes are Band of the month, there are great colour features on Roxy, Rod Stewart, Nott, Kinks, Floyd, TTA, Bolan and Bowie - and many more. I wonder how they manage to get the best pictures and features every month. Bob found his newsagent had sold out so I had to lend him my issue - he wanted to read all the news and reviews. Knowing him I'd better try and see if I can buy myself another copy.

EVERY MONTH

THE BEST IS IN

'MUSIC SCENE'

On Sale: November 16

MICKIE with the MOSTEST

Rising Sun' was completed in three takes, twenty minutes of studio time. Mind you it was down to them mainly because they'd already been doing the song as part of their stage act."

The next success for Mickie came with Herman's Hermits. But didn't he consider this a pretty drastic switch from the power and the funk of the Animals.

"Musically it was obviously. I mean Eric Burdon and Alan Price especially obviously had something musically but with Herman's Hermits it was basically just a face.

"Peter Noone's face was the thing that attracted me to this act, in fact, I signed them without even hearing them. Still it paid off. Their first record 'I'm Into Something Good' was No. 1 in two weeks.

"Eventually they were probably far bigger in the States though, they sold forty million records over there. Part of the reason I picked Herman was because he reminded me so much of a young Kennedy and if you remember Kennedy had just been assassinated.

"He had this look about him which perhaps endeared him to the American people immediately. After that it was just a question of my choosing the right material for them to record.



"He had 27 hits in succession in this country for a start which can't be bad.

"Music has changed so much now, in fact it's constantly changing. I think for me anyway, that's part of the excitement of the whole thing — to be able to understand the public's needs or wants at a particular time and to make unknowns into stars."

In those days Mickie was forced to draw upon the songwriting talents of a variety of artists and as a result felt that he lost out on a lot of good material.

"The thing was if you were a publishing company and someone had written a hit song you'd obviously keep it for yourself and get one of your own artists to record it. That's why I started up a publishing company of my own.

"Now I have what you might call a 'stable' of songwriters. People like Chinn and Chapman (The Sweet, Suzi Quatro, Mud etc), Errol Brown and Tony Wilson (Hot Chocolate) and Christopher Neil (Cliff Richard etc) are all signed to me and all exceedingly talented."

Nicky Chinn and Mike Chapman and I, for instance, have a terrific relationship. When they first came into the office they had about four or five songs. Four of them were no good at all but the fifth was 'Tom Tom Turnaround'.

"As soon as I heard that I knew they had something. Now I just go to them and say I have such and such an artist — this is the direction I'd like them to go in. They go away and a couple of days later they've come up with a song.

"Usually we'll sit down and I might offer suggestions regarding the tempo and stuff like that — it's excellent because we work so well together."

Hadn't this method become too much like a production line in a factory?

"Listen!" said Mickie, leaning forward intently. "How do you think that most of the great classical composers wrote all their concertos and symphonies — by commission.

"They were usually commissioned by some King or Queen somewhere and that's why they wrote the thing in the first place. People seem to think that art only comes out of starvation and that's not true because a lot of good music comes from the other end of the scale."

But what about the attitude of the press to most of the songs written by Chinn and Chapman? The songwriting duo have probably had more criticism from the music press than Nixon has during Watergate!

"My attitude to most of the music press is basically unprintable," said Mickie, matter-a-factly.

"Let's face it, most of them are like the young cub reporters you read about in the comic books. They adapt an attitude where they put down the business that gives them a living and that's just lunacy.

"If a songwriter writes a song and it sells a million that means that a million people went out and bought it. Not because they were forced to, but because they derived pleasure out of it.

"They didn't feel sorry for Nicky and Mike and say 'Oh poor things I better put some cash in their pockets!' They bought the bloody record because they liked it and I don't think a successful record can be considered a bad record.

"Any record that is successful is fantastic to me, Ok, so songs like 'Funny Funny' and 'Co Co' didn't have the world's greatest lyrics. They weren't meant to!

"They were written for a certain age group — namely eight to thirteen. Kids of thirteen don't want to hear about things like drug addicts and bombs which is what your so called critics seem to consider good lyrics.

"There's a touch of the nursery rhymes to songs like that and as far as I'm concerned that's all for the better."

As far as Mickie's concerned there's a distinct difference between a good RECORD and a good SONG.



"A group like Led Zeppelin make fantastic records," he said. "For instance 'Whole Lotta Love' was an amazing record but it's not the sort of thing you'd walk down the street humming. They make good records but they don't make singles.

"Now a song like 'Tie A Yellow Ribbon' was a great song. It had a tune that you could whistle along to and that's why it was a successful single."

What then did he look for when choosing a single?

"I can't really describe it. If a songwriter comes in with a song and it gives me 'goose bumps' or makes the hairs on my arms tingle then I usually know it's a winner.

"It's just a developed knack, the same as anything else. I'm amazed when a mechanic digs into my car and fixes it or when a carpenter builds a particularly attractive table.

"I just have a different TYPE of talent.

"I don't pick winners every time but I must admit I have been pretty lucky so far!"

YOU KNOW WHAT YOU CAN DO WITH YOUR Rock of Ages

You can stick it on the wall... put it in the "New Musical Express" Book Of Rock... or just read it and enjoy it and leave it where it is!

This is the second of a three-part series tracing the highlights of Rock and some of the people who have made music history.

MAKE IT INTO A GIANT COLOUR POSTER

by using the centre colour page

OR

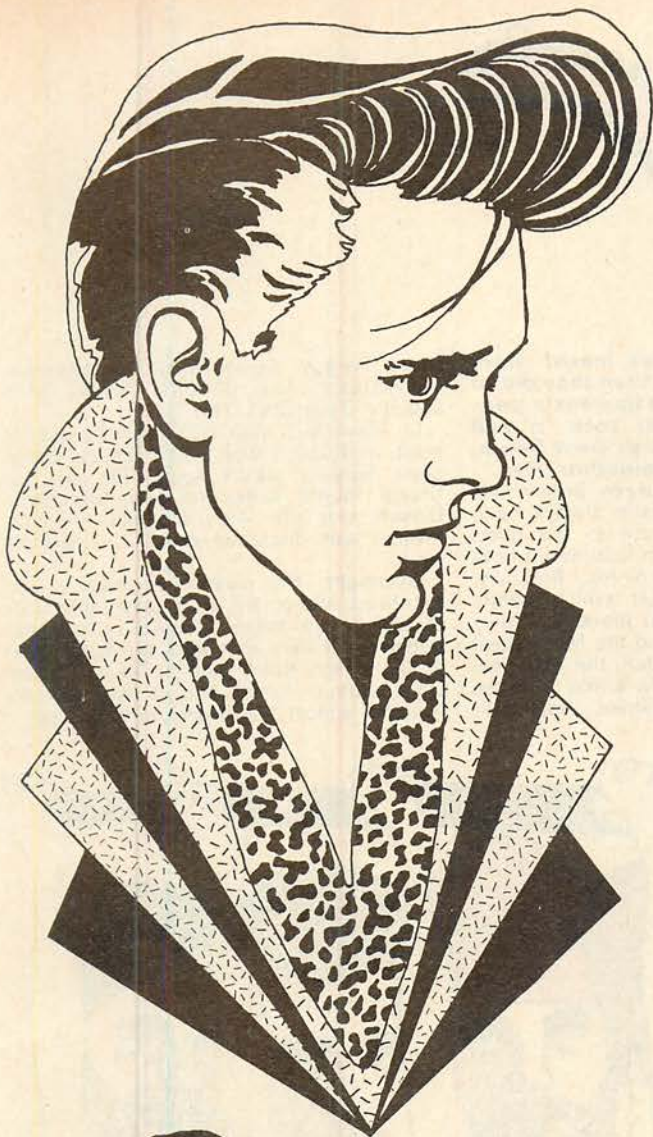
KEEP IT AS A TWELVE-PAGE BOOK

by simply inserting each month's four-page section it forms into a handy reference book on Rock music

OR

USE IT TO SUPPLEMENT NME'S BOOK OF ROCK

The twelve-page book is designed to fit into the centre of "New Musical Express" Book Of Rock. It is a highly definitive, ten-page supplement which started in the NME on September 22



Except in a couple of extremely rare instances — Johnny Kidd and Adam Faith — up until the emergence of the Beatles the British pop music was really nothing more than a tepid joke — a parody of the real thing.

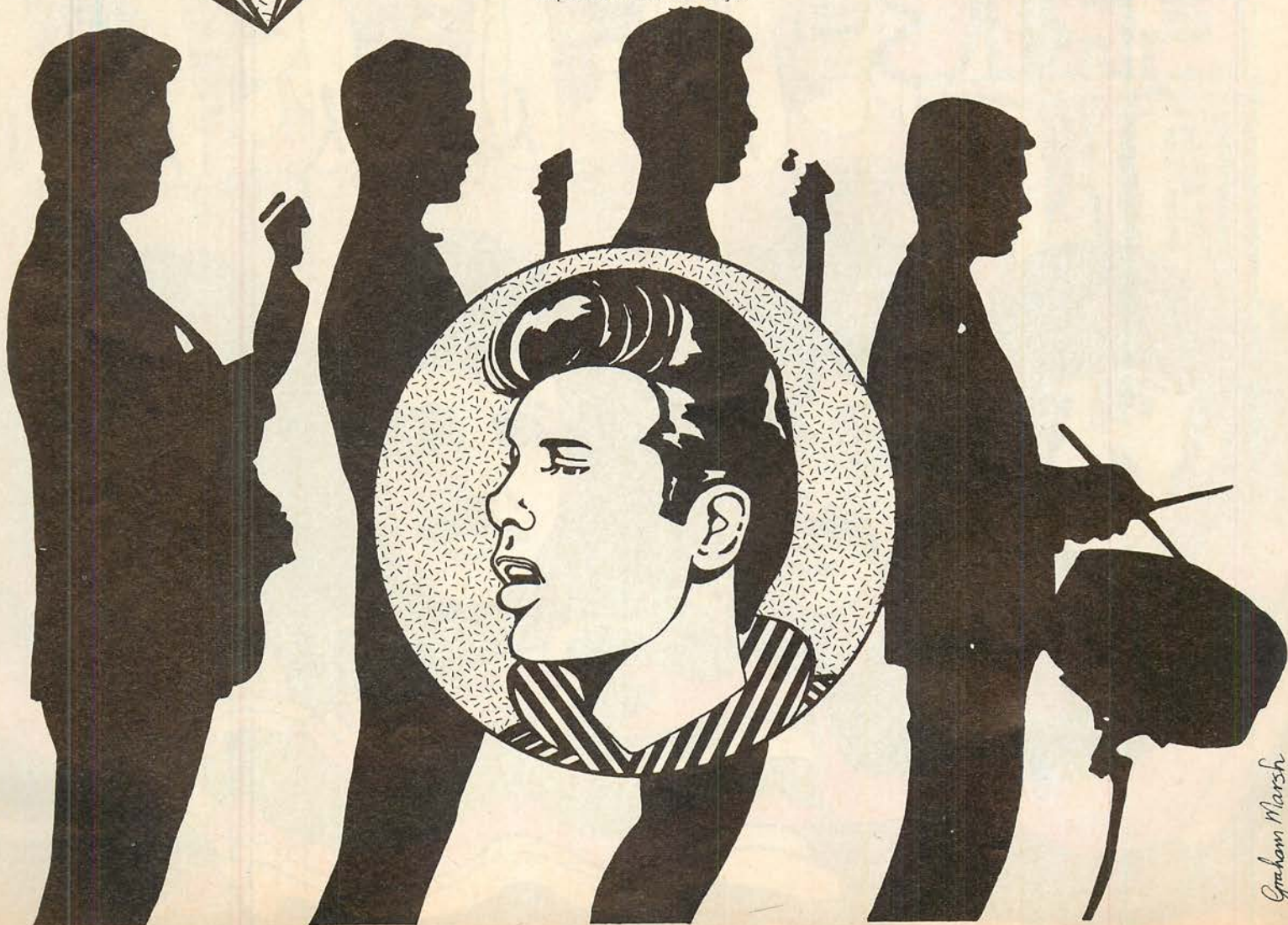
Perhaps the reason why Cliff Richard and the Shadows, Marty Wilde, Billy Fury and Lonnie Donegan enjoyed such a long uninterrupted run was simply because there was no immediate competition.

Following the failure of Bill Haley to sustain his popularity once he'd set foot outside of the land of milk and maize, most American rocksters held off as long as possible from making the trip. Except for Buddy Holly, Gene Pitney and Roy Orbison the only artist that came over to say hello were invariably one hit wonders — Marvin Rainwater, The Kalin Twins or those artists whose American popularity had long teaked and was on a rapid decline that was still revered elsewhere for their talent and originality — Gene Vincent, Eddie Cochran, Bo Diddly and Chuck Berry.

America was still far enough away in those days to exclude an aura of mystique. Therefore it was relatively easy for the likes of Brian Poole, Shane Fenton, Vince Eager, The Brook Brothers, Craig Douglas, Mark Winter, Gary Mills, Michael Cox, John Leyton, Eden Kane and their ilk to enjoy a brief moment of glory by either ripping off Presley's more familiar stances, covering American hits or as a last resort proclaiming their little acned selves to be "Wimpoid" all round entertainers (sic) and fully paid up members of the Bobby Darin ego fan-club.

The reason why British pop successfully importrays every foreign market outside of the States prior to 1962, was that apart from the "stars" being readily available (for a reasonable fee and willing to travel) they were for the most part a diluted by-product of the real McCoy.

As communication became more sophisticatedly immediate and the world suddenly smaller, so the men were separated from the hoys.



Graham Marsh

Somehow, the Beatles meant more to the rest of the world than they did to Britain. Sure, they were immensely popular and the college of rock 'n' roll knowledge for the British Beat Boom, but abroad they were somethin' else.

The generation gap between British kids and their parents has nearly always been something that rigidly stuck to the rules. There was always sufficient latitude on both sides to make a compromise. Basically, commercial trends are set which centre around music, fashion and life-style. So in the wake of the Beatles and the Merseybeat boon, came Swingin' London, the Marquee, the Stones, Who, Yardbirds, Kinks, Animals, Manfred Mann, Carnaby Street, Vidal Sas-

soon, Twiggy, Kings Road, Discotheques, Mary Quant, Julie Christie, Michael Caine and the Dave Clark Five.

In America, it was a far different cup of meat, a situation which was tantamount to open hostility where Apple Pie and Ice Cream fought acne and teen discontent. Dissent was rife. After the initial flirtation, fashion was discarded and social paranoia set it.

Overnight, the clean-teen imagery was sacrificed, and on the west coast the sounds of surf boards being beached and buggies traded in for VWs obliterated the Surfin' Beat of the Beach Boys, Jan & Dean and Dick Dale. Britain ruled. And it was to take America almost half-a-decade to recover.





Graham Marsh
"Hi There . . . my name's Bob Dylan. Remember those faaabulous sixties!"

"Come along with me and relive those truly great memories like Barry McGuire totterin' on the 'Eve Of Destruction' . . . Trini Lopez threatenin' 'If I Had A Hammer' . . . Simon & Garfunkel wishing they were rocks . . . Peter, Paul & Mary's faggy 'Puff The Magic Dragon' . . . Joan Baez with her finger on the trigger and of course my own 'Masters Of War'.

Remember learning how to arrange flowers in your hair, run up a kaftan out of that old bedspread, prepare microbiotic food out of re-cycled paper and wood or how to make love beads out of dried chick peas and milk bottle tops".

The Beatles may well have been the most popular entertainers ever to have emerged in Britain, but when they hit the States they brought about one of the most drastic social changes in living memory.

Overnight, new values were established and with one hefty swipe virtually all the top selling record stars were sent crashing to the wall. Very few managed to recover from the shock. With all the computerized finger-poppin'

morons having been ruthlessly dispensed with, America's concerned young folkies . . . who comprised what was then regarded as the 'underground' rose up, went electric and in challenging the British invaders produced a commercial ethnic music known to record buyers as folk-rock. A fusion of serious lyrics with a danceable hard rock foundation. Technically he was no great shakes as a musician, as a singer not much better, but nevertheless Bob Dylan quickly emerged as the voice of a whole new generation.

For a time, seemingly the whole world echoed his sentiments while burning draft cards, staging sit-ins and printing up subversive literature. Then, while Simon & Garfunkel and the Byrds picked up the protest banner, a whole new scene was evolving in the Haight-Ashbury district of San Francisco. In a puff of hash, a dropping of acid, the tinkel of temple bells, the chanting of Hare Krishna and the disemboweling of electric guitars, psychedelia reared it's well stoned head. The Love Generation rocked out, led by the Jefferson Airplane, Grateful Dead, Country Joe & the Fish, the Mamas & Papas, Timothy Leary, the Doors, Love, The Fugs, Moby Grape, Janis Joplin & The Big Brother Holding Company, Captain Beefheart, Frank Zappa plus a million and one other strangely assorted groups.

Within months it spread to Europe to manifest itself in the Pink Floyd, Soft Machine, the Nice, Donovan and the legendary Jimi Hendrix.

Along with the first real supergroup, Cream, the Jimi Hendrix Experience was to dominate the scene until the sixties gave way to the seventies.

Despite passing fads and innovative trends, R&B — Soul music as it is now known, has for the last 20 years remained perhaps the most dominate influence on pop music. The overwhelming influence of soul on today's market is indicated not only in basic terms of record sales, but by the influence of soul and its major performers on the whole industry in general.

Elvis may have been the original image, but most of today's top acts from the Beatles and the Rolling Stones right up to the Faces, The Allman Brothers, Van Morrison, Stevie Winwood and even Paul Simon, were at one time or another directly influenced by the great R & B singers like Jimmy Reed, Muddy Waters, Chuck Berry, right on through to Sam Cooke, Wilson Pickett, Otis Redding and self-appointed soul brother No. 1 James Brown.

The day when black artists played almost exclusively before black audiences is a thing of

the past. However, in the process of integrating itself, as an essential part of pop mainstream, soul has lost much of the spontaneity that made it such an influential and valid form in the early 60's

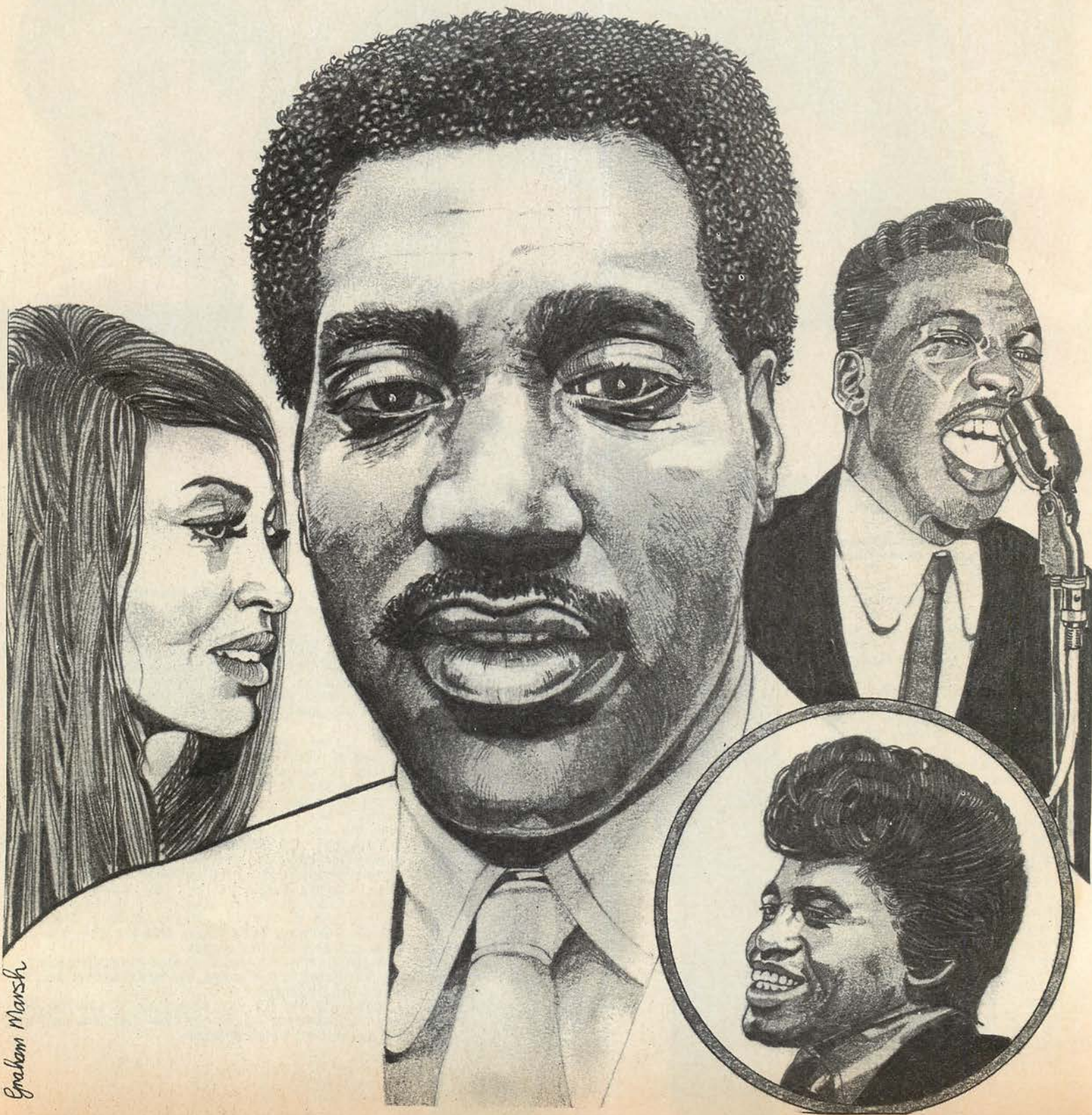
It's sad to reflect that many of those artists who are still around from the golden days of Motown and Stax, have become infected by the current epidemic of sexist, pimp, soul muzak which is in the process of becoming the cosmic wall-paper for your local jet set and which has rapidly emasculated the true essence of black American music.

For the most part Stax now rests on past achievements. It's major breadwinner, Isaac Hayes, is tantamount to a ghetto Andy Williams. Aside from Marvin Gaye and Stevie Wonder, Motown hasn't fared much better, at this point in time it is primarily an over indulgent producer's trip. Gamble and Huff appear to be the only con-

sistent major creative force in American black music, but here again the singer has taken on secondary importance to the role of writer/producer.

Across the board a situation has been reached where the listener can distinguish the producers trademark far easier than that of the performer. The Temptations, The O'Jays, Detroit Emeralds, Detroit Spinners, Chi Lites, Isley Brothers, Four Tops, Chairmen of the Board, are much of the muchness.

It seems the only real pacemakers are such old faithfuls like Marvin Gaye, Stevie Wonder, Sly Stone, Al Greene, Bobby Womack, Curtis Mayfield, Johnny Taylor, Jo Simon, War and, when she decides to motivate that truly cosmic arse, Tina Turner. The best of the rest are about as artistically rewarding as the state of third rate blackploitation stud movies. But nevertheless some of those rhythm sections are still a bad mudder — "Shut yo're mouth".



AT THE MOMENT we're very much at a loose end", said a very despondent Steve Priest, bass guitarist with Sweet, "you see after six years with our manager/friends Mike Chapman and Nicky Chinn we decided by mutual agreement to change management, so we joined up with the Gem Toby Organization. Unfortunately after six months things haven't worked out for us and now we've taken our career into our own hands and are more or less managing ourselves with help from Mike and Nicky. This means that our planned American tour has had to be cancelled, although it's still under negotiation, also we've cut down drastically on the number of live gigs we're going to do in this country."

"Don't get me wrong we enjoy playing live the whole thing was getting ridiculous, do you know last year we played something like 250 gigs? That grossly over-exposed us — and knackered us as well! It was stupid of us, so now it is all down to well worked out tours, one of which is being planned for England in February."

At this point let it be said that I detected not a trace of the Mary Quant's or any other brand of make-up gracing the youthful face of this 23-year-old lad, only a slight grimace when I brought up the inevitable subject.

"I find it a bloody nuisance to put

on and an even bigger drag to take off, seriously though, it's just very effective on stage, especially with the kind of outrageously camp act we do. I don't really think that people are stupid enough to believe that we go around wearing it the whole time."

I couldn't help wondering how much of Steve's life was taken up by being a member of Sweet.

"There's always a part of my mind that's there the whole time thinking Sweet — either I should be doing this or I shouldn't be doing that, but when I do eventually get home and there's nothing to do, I try and put it out of my mind as much as possible otherwise it would get on my nerves."

"Luckily I have a wife and a five-year-old daughter so we get involved in other aspects of life; we've just bought our very first house in the Middlesex area, actually it's just down the road from the flat I lived in. I used to drive past

it admiringly, then one day it happened to be for sale so I bought it. I'd like to buy a detached one later on though. Under normal circumstances we don't have a lot of time to ourselves, but as things are very much in the air, we're not even recording as we're in the middle of discussing recording contracts. I've been able to spend quite a lot of time at home. At the moment I've been battling with the garden, putting up fences and suchlike, I'm sure there's a lost tribe out there somewhere, I'll find out when I get around to cutting the grass!"

On a more serious note, in the future Steve can see himself and the rest of the lads branching out and doing things individually, while still remaining a part of Sweet in very much the same way as the Who. Personally he'd like to write his own album, but is not sure as to whether Sweet would play on it or not, but this, he adds, is not in the near future.

"We've already been writing the B' sides of our singles, in fact I think the B' side of 'Ballroom Blitz' is the best we've ever written, naturally we'd like to write a hit A' side, but really we'd find it more advantageous and also to our betterment if we wrote a successful album as we've never been big album-wise in this country."

We're trying to please two different types of audiences. There are the teenyboppers who come purely to see us and as far as they are concerned we could play 'Three Blind Mice' and they'd be happy, then we're also trying to be musicians on stage, while putting on a visual act for the people who happen to come along to one of our gigs. Eventually we would like to lose our Osmond-type of audience; we're not one of those bands who say 'Yea, we want to be heavy man', no that's definitely not for us. As far as we're concerned our music is unpretentious and that's the way we like it, when we do eventually go to the States we're going to project exactly the same image over there as we do over here. If it doesn't work out, it just doesn't work out, I don't think anyone can be confident of going over to the States and being a smash hit, it wouldn't worry us, although it wouldn't make me very happy!"

Like it or not Sweet have found themselves a winning formula which has kept them together through thick and thin since 1968. They are doing very well thank you and will be for a long while to come, although Steve adds, "I can't see myself giggling around at the age of thirty-five!" So let it be.

Sweet talking Priest

words: Shirley St. Clair



**THE
MONTH'S
MOST
SUCCESSFUL
SOUNDS**



**BEST
30
SINGLES**

- 1 **ROCK ON, David Essex** (released 10.8.73 on C.B.S.)
Composed: David Essex, prod. Jeff Wayne.
- 2 **ANGIE, Rolling Stones** (released 30.8.73 on Rolling Stone)
Composed: Rolling Stones, prod. Jimmy Miller.
- 3 **ANGEL FINGERS, Wizzard** (released 24.8.73 on Harvest)
Composed: Roy Wood, prod. Roy Wood.
- 4 **OH NO NOT MY BABY, Rod Stewart** (released 3.8.73 on Mercury)
Composed: Gaffin/King prod. Rod Stewart.
- 5 **MONSTER MASH, Bobby Boris Pickett and the Crypt Kickers** (released 9.7.0 on London)
Composed: Bobby Pickett/Cappizzi, prod. Gary Paxton.
- 6 **YOUNG LOVE, Donny Osmond** (released 10.8.73 on MGM)
Composed: Joiner/Center, prod. Mike Curb/Don Costa.
- 7 **DANCING ON A SATURDAY NIGHT, Barry Blue** (released 6.4.73 on Bell)
Composed: Barry Blue/Lynsey de Paul prod. Barry Blue.
- 8 **PICK UP THE PIECES, Hudson Ford** (released 3.8.73 on A&M)
Composed: J. Ford R. Hudson prod. J. Ford, T. Allan, R. Hudson.
- 9 **BALLROOM BLITZ, The Sweet** (released 14.9.73 on RCA)
Composed: Chapman/Chin, prod. Phil Wainman.
- 10 **YOU CAN DO MAGIC, Limmie and the Family Cookin.** (released 19.1.73 on Avco)
Composed: S. Lonzor.
- 11 **EYE LEVEL, Simon Park Orchestra** (released 3.10.72 on Columbia)
Composed: Park prod. Simon Park.
- 12 **JOYBRINGER, Manfred Mann Earthband** (released 30.7.73 on Vertigo)
Composed: Manfred Mann, prod. Manfred Mann.
- 13 **SPANISH EYES, Al Martino** (released 1.66 on Capitol)
Composed: Al Martino, prod. Al Martino.
- 14 **YESTERDAY ONCE MORE, Carpenters** (released 15.6.73 on A&M)
Composed: Carpenters, prod. Karen & Richard Carpenter.
- 15 **LIKE SISTER AND BROTHER, Drifters** (released 15.6.73 on Bell)
Composed: Stevens/Cook/Greenaway, prod. Davis/Cook/Greenaway.
- 16 **NUTBUSH CITY LIMITS, Ike and Tina Turner** (released 17.8.73 on United Artists)
Composed: Ike & Tina Turner prod. Ike & Tina Turner.
- 17 **ALL THE WAY FROM MEMPHIS, Mott The Hoople** (released 24.8.73 on CBS)
Composed: Ian Hunter prod. Mott the Hoople.
- 18 **THE DEAN AND I, 10c.c.** (released 10.8.73 on U.K.)
Composed: Godley/Creme.
- 19 **FOR THE GOOD TIMES, Perry Como** (released 10.8.73 on R.C.A.)
Composed: prod. Chet Atkins.
- 20 **I'VE BEEN HURT, Guy Darrell** (released 27.7.73 on Santa Ponsa)
* Composed: Ray Whitley prod. Erving Martin.
- 21 **OOH BABY, Gilbert O'Sullivan** (released 7.9.73 on MAM)
Composed: Gilbert O'Sullivan prod. Mills.
- 22 **SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE, Dawn** (released 20.7.73 on Bell)
Composed: Levine/Brown, prod. D. Appell/Toikens.
- 23 **I'M FREE, Roger Daltrey with the London Symphony Orchestra** (released 20.7.73 on Ode)
Composed: Pete Townshend, prod. Lou Reizner.
- 24 **FOOL, Elvis** (released 3.8.73 on RCA)
Composed: Carl Sigman/James Last.
- 25 **RISING SUN, Medicine Head** (released 27.7.73 on Polydor)
Composed: J. Fiddler, prod. Tony Ashton.
- 26 **SUMMER, Bobby Goldsboro** (released 29.7.73 on United Artists)
Composed: Bobby Goldsboro, prod. Montgomery/Goldsboro.
- 27 **LAUGHING GNOME, David Bowie** (released 5.6.7 on RCA)
Composed: David Bowie, prod. Mike Vernon.
- 28 **CAROLINE, Status Quo** (released 31.8.73 on Vertigo)
Composed: Status Quo, prod. Status Quo.
- 29 **DEAR ELAINE, Roy Wood** (released 27.7.73 on Harvest)
Composed: Roy Wood, prod. Roy Wood.
- 30 **LET'S GET IT ON, Marvin Gaye** (released 7.8.73 on Tamla Motown)
Composed: Marvin Gaye.

Compiled from the weekly lists published by "New Musical Express", this chart shows the best sellers for the month prior to publication and is not intended to reflect the current Top Thirty

**THE
MONTH'S
MOST
SUCCESSFUL
SOUNDS**



**BEST
30
ALBUMS**

- 1 WE CAN MAKE IT, Peters and Lee (released 8.6.73 on Philips)
Composed: Various, prod. John Franz
- 2 SING IT AGAIN ROD, Rod Stewart (released 8.7.3 on Mercury)
Composed: Various
- 3 ALADDIN SANE, David Bowie (released 4.7.3 on RCA)
Composed: David Bowie, prod. Bowie/Scott
- 4 GOATS HEAD SOUP, Rolling Stones (released 6.9.73 on Rolling Stone)
Composed: Stones, prod. Jimmy Miller
- 5 HUNKY DORY, David Bowie (released 17.12.71 on RCA)
Composed: David Bowie, prod. Ken Scott
- 6 NOW AND THEN, Carpenters (released 15.6.73 on A&M)
Composed: Various, prod. Karen & Richard Carpenter
- 7 THE BEATLES 1967-1970 (released 4.7.3 on Apple)
Composed: Lennon/McCartney, prod. Martin
- 8 TOUCH ME IN THE MORNING, Diana Ross (released 9.7.3 on Tamla Motown)
Composed: Various, prod. Various/D. Ross
- 9 AND I LOVE YOU SO, Perry Como (released 6.7.3 on RCA)
Composed: Various, prod. Atkins
- 10 THE PLAN, Osmonds (released 8.7.3 on MGM)
Composed: Osmonds, prod. Alan Osmond
- 11 SIMON AND GARFUNKEL'S GREATEST HITS (released 7.7.72 on CBS)
Composed: Simon/Garfunkel, prod. Various
- 12 INNERVISIONS, Stevie Wonder (released 17.8.73 on Tamla Motown)
Composed: Wonder, prod. Wonder
- 13 MOTT, Mott the Hoople (released 13.7.73 on CBS)
Composed: Ian Hunter, prod. Mott the Hoople
- 14 24 GOLDEN GREATS, Various (released 22.8.73 on K-Tel)
Composed: Various, prod. Various
- 15 TUBULAR BELLS, Mike Oldfield (released 25.5.73 on Virgin)
Composed: Mike Oldfield, prod. Mike Oldfield/Tom Newman/Simon Hayworth
- 16 20 EXPLOSIVE HITS, Various Artists (released 1.8.73 on K-Tel)
Composed: Various
- 17 SLADEST, Slade (released 20.8.73 on Polydor)
Composed: Holder/Lea, prod. Chas Chandler
- 18 BOULDERS, Roy Wood (released 7.7.3 on Harvest)
Composed: Roy Wood, prod. Roy Wood
- 19 LOVE DEVOTION SURRENDER, Carlos Santana/John McLaughlin (released 6.7.73 on CBS)
Composed: Santana/McLaughlin, prod. Santana/McLaughlin
- 20 FOREIGNER, Cat Stevens (released 6.7.73 on Island)
Composed: Cat Stevens, prod. Cat Stevens
- 21 ZIGGY STARDUST, David Bowie (released 6.6.72 on R.C.A.)
Composed: David Bowie, prod. David Bowie/Ken Scott
- 22 THE BEATLES 1962-1966 (released 4.7.3 on Apple)
Composed: Lennon/McCartney, prod. Martin
- 23 A LITTLE TOUCH OF SCHMILSSON IN THE NIGHT, Nilsson (released 15.6.73 on RCA)
Composed: Nilsson/Various, prod. Derek Taylor
- 24 THAT'LL BE THE DAY, Various Artists (released 6.7.3 on Ronco)
Composed: Various
- 25 TOUCH ME, Gary Glitter (released 25.5.73 on Bell)
Composed: Glitter/Leander, prod. Leander
- 26 GOOD VIBRATIONS Various Artists (released 15.9.73 on Ronco)
Composed: Various
- 27 DARK SIDE OF THE MOON, Pink Floyd (released 4.7.3 on Harvest)
Composed: Pink Floyd, prod. Pink Floyd
- 28 HELLO, Status Quo (released 9.7.3 on Vertigo)
Composed: Status Quo, prod. Status Quo
- 29 LIVE, Genesis (released 20.7.73 on Charisma)
Composed: Genesis, prod. Genesis/John Burns
- 30 I'M A WRITER NOT A FIGHTER, Gilbert O'Sullivan (released 21.8.73 on MAM)
Composed: Gilbert O'Sullivan, prod. Mills

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Music Scene

turns
you on to

RICHARD GREEN introduces a band with six singers and three lead guitarists.

CAPABILITY BROWN

HOW would it be if six singers who were also musicians and who could interchange one another's instruments were placed on one stage and asked to entertain an audience? How would it be? Should perchance

the collective name of the aforesaid gathering of minstrels be Capability Brown it would be fine indeed.

And it is fine indeed for both audiences and group. After some eighteen months on the road, Capability Brown has

reached the stage where the public at large instead of the public at devotion is beginning to prick up its shell-like ears and take note.

Eighteen months it has taken, but eighteen months that are due to pay off ere long. A performance at the Reading festival confirmed the group's promise.

It all started way back when four members of Harmony Grass decided to form a new band. Two lads from Unit Four Plus Two (nothing like a trip down memory lane now and then) were recruited to the ranks of what was at that time known simply as Grass. And lo, a new band was born.

"Three people left, the lead guitar, rhythm guitar and the drummer," revealed bassist Kenny Rowe. "Basically they all left because they didn't have the confidence that the band was going to get anywhere. In other words, they chickened out."

Undaunted, the magnificent six — Kenny, Tony Ferguson (guitars, flute), Graham White (guitars, piano), Dave Nevins (guitars, keyboards), Roger Willis (drums, harmonica) and Joe Williams (lead vocals, percussion) — soldiered on.

"Harmony Grass was based along the lines of other vocal bands, a copy of so many others, and it was never an instrumental band, purely a

vocal group," Kenny explained. "We wanted to get a different vocal sound to others that had been before and felt this could be done through ballsy vocal harmonies rather than sweet."

"We wanted to do a lot more instrumentals and create something that was a little more unique. As it turned out, with the people that came in as replacements we found we had three lead guitars."

"They are all very good in their own right," added Joe who had recently arrived, "and we thought that just to let each one step out in turn for twenty minutes would have bored people, so we got stricter arrangements and let them shine together."

"Because so many of us play a variety of instruments it gives people more to listen to," commented Kenny who took up the conversation again. "There is a chance for everybody. All the members had been playing various instruments, dabbling with them, in other bands, but since they've come into the band we've insisted that they learn them properly."

Having six singers and six musicians all cracking away at the same time does create problems, not the least of them being the PA which tends to distort somewhat, so the backing has to be miked up. When the problem of the PA is finally sorted out, the band is going to get on with its third album, and a single. And to make it better than the last two, they are concentrating hard on perfecting their sound.

"We've all sung Four Seasons, Beach Boys-type stuff but all the bands we've been in have been slagged off for copying," Joe pointed out. "We'd been told we were better than other bands live, but that doesn't mean a carrot if you're getting nowhere."

The first album, "From Scratch", was produced by Steve Rowlands, but the group weren't happy with the way things worked out.

"We were uptight when we did 'Voice', the second album, because of the way the first one turned out," Kenny revealed, "adding optimistically, 'but the next one will be very relaxed.'"

What the group gets on stage is an exciting mixture of rock and roll, ballads, punch, funk and sympathy. On paper this may seem a bit of a conglomeration, but it works. The visual side of the band is worth a look, too. Stocky Joe shuts his eyes, pulls his teeth back over his gums with effort, grips his fists until the veins stand out on his forearms and urges the words out in fits of emotion. All six musicians switch not only instruments but positions on stage and the result is a fusion of sound and sight — the son et lumière of the borderline stardom set if you like.



Music Scene

Band of the Month

The Greatest Rock 'n' Roll Band in the World

The Rolling Stones

MAYBE four or five hours some of this audience have been waiting, screwed up to such a pitch that they have to talk, make any sort of noise, just to relieve the tension that's tightening in their stomachs. The announcer's voice comes over the PA, just winning a fight with the sound of the audience. All he has to say is, "The Greatest Rock 'n' Roll Band in the World — The Rolling Stones." There's no argument, just a crashing wave of sound that greets the players who stroll onto the distant stage and pick up their instruments. All those hours of tension coming out in one cataclysmic roar.

Keith Richard, mean looking, but almost a retiring figure on stage. All the drama is in that deadly guitar he's handling. Charlie Watts, who used to prefer jazz until Alexis Korner clued him in to Rhythm and Blues. Now he's just a drummer in the rock 'n' roll band. Bill Wyman is hiding away with his power bass in a corner of the stage and Mick Taylor, the most prestigious new boy in the business, is just in front of him. The smiling ghost of Brian Jones is almost visible with a harp in his mouth.

Into the gap they've left centre-stage leaps Jagger with a scarf round his neck. He's already moving like the ace stud at a gigolo's convention. A few loose sounds from the speakers and then Richard's guitar is belting out massive chords, the drums and bass are laying down a mighty frame and Jagger howls into the mike:

... "I was born in a cross-fire hurricane
And I howled at my Ma
in the drivin' rain,
But it's all right now,
In fact it's a gas . . ."

No-one who was there could truthfully say whether the



Stones were good or bad. They were then, in 1969 at Madison Square Gardens, at the end of their time as a respected and successful rock band, and at the beginning of being heroes in live music's most powerful myth.

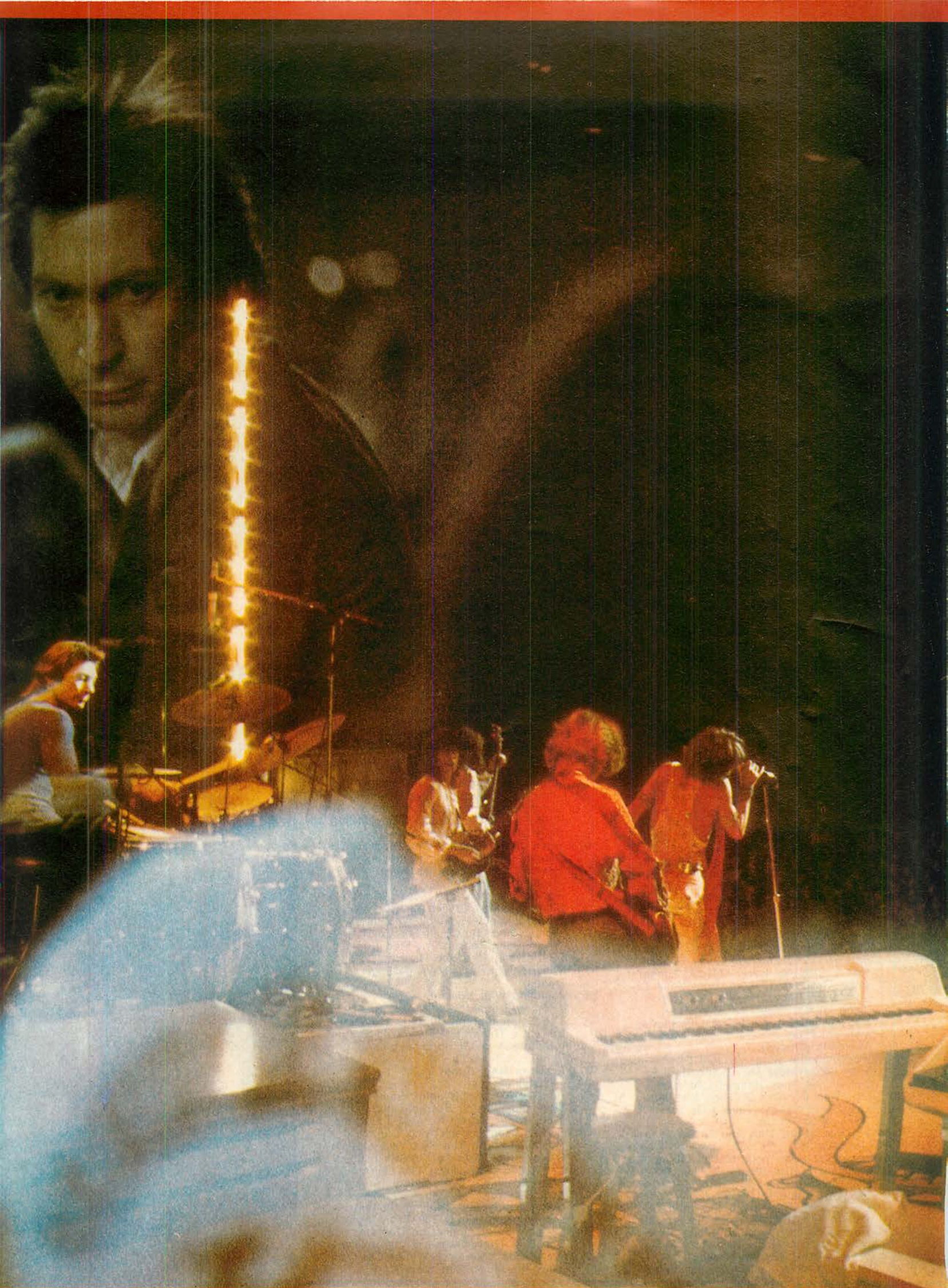
When five London boys took the resigned music of Black America, took it straight and used it as the weapon of their own defiance, they started something. For one, they took that music back across the Atlantic and forced the recognition of its natural force. And second they set a new standard of what rock music could try for and achieve.

They weren't liked. The press hunted for their blood as an example to the children. Are you on the side of the Stones or on the side of civilisation was the only choice that was offered. Those with ears to hear chose the Stones and the band survived. Maybe civilisation did as well. The five went from strength to strength and made tracks like "Satisfaction" and "Mothers Little Helper". The persecution continued and, in July 1969, Brian Jones died. Round about this time the band entered the heroic land of myth.

At one of their now rare concerts, at Altamont towards the end of '69, a man was stabbed to death by a Hell's Angel. The Stones were held indirectly responsible by those who were already after them, and Altamont gently snuffed out the flickering hope that good music was going to change the world.

Since then they've drawn further and further ahead of the competition. Albums like "Let It Bleed" and "Sticky Fingers" showed how they were developing and it was for the better. And now they're coming to England for their first tour in two years. There's a new album out, "Goats Head Soup". So we've made them Band of the Month. Of the Month? Band of the Decade more like.





picture: Mike Putland

Discography

SINGLES

- 1963 **Come On/I Want To Be Loved** (Decca)
I Wanna Be Your Man/Stoned (Decca)
 1964 **Not Fade Away/Little By Little** (Decca)
It's All Over Now/Good Times Bad Times (Decca)
Little Red Rooster/Off The Hook (Decca)
 1965 **The Last Time/Play With Fire** (Decca)
Satisfaction/Spider And The Fly (Decca)
Get Off Of My Cloud/The Singer Not The Song (Decca)
 1966 **19th Nervous Breakdown/As Tears Go By** (Decca)
Paint It Black/Long Long Awhile (Decca)
Have You Seen Your Mother/Who's Driving Your Plane (Decca)
 1967 **Let's Spend The Night Together/ Ruby Tuesday** (Decca)
We Love You /Dandelion (Decca)
 1968 **Jumpin' Jack Flash/Child Of The Moon** (Decca)
 1969 **Honky Tonk Women/You Can't Always Get What You Want** (Decca)
 1970 **Street Fighting Man/Surprise Surprise** (Decca)
 1971 **Brown Sugar/Bitch/Let It Rock** (Rolling Stone)
 1972 **Tumbling Dice/Sweet Black Angel** (Rolling Stone)
 1973 **Angie/Silver Train** (Rolling Stone)

EXTENDED PLAYERS

- 1964 **The Rolling Stones** (Decca)
 You Better Move On/Prison Ivy/Bye Bye Johnny/Money
Five By Five (Decca)
 If You Need Me/Empty Heart/2120 South Michigan Avenue/Confessin' The Blues/Around And Around
 1965 **Got Live If You Want It** (Decca)
 We Want The Stones/Everybody Needs Somebody To Love/Pain In My Heart/Route 66/I'm Moving On/I'm Alright.

ALBUMS

- 1964 **The Rolling Stones First Album** (Decca)
 Route 66/I Just Want To Make Love To You/Honest I Do/I Need You Baby/Can I Get A Witness/Little By Little/I'm A King Bee/Carol/Tell Me (You're Coming Back)/Can I Get A Witness/You Can Make It If You Try/Walking The Dog.
 1965 **The Rolling Stones No. 2.** (Decca)
 Everybody Needs Somebody To Love/Down Home Girl/ You Can't Catch Me/ Time Is On My Side/What A Shame/ Grown Up Wrong/Down The Road Apiece/Under The Boardwalk/I Can't Be Satisfied/Pain In My Heart/Off The Hook/Susie-Q.
 1965 **Out Of Our Heads** (Decca)
 She Said Yeah/Mercy, Mercy/That's How Strong My Love Is/Good Times/ Gotta Get Away/Talkin' 'Bout You/ Cry To Me/Oh Baby (We Got A Good Thing Going)/Heart Of Stone/The Under Assistant West Coast Promotion Man/I'm Free.
 1966 **Aftermath** (Decca)
 Mothers Little Helper/Stupid Girl/ Lady Jane/Under My Thumb/Doncha Bother Me/Goin' Home/Flight 505/ High And Dry/Out Of Time/It's Not Easy/I Am Waiting/Take It Or Leave It/ Think What To Do.
 1966 **Big Hits (High Tide And Green Grass)** (Decca)
 Have You Seen Your Mother, Baby, Standing In The Shadow?/Paint It Black/It's All Over Now/The Last Time/ Heart Of Stone/Not Fade Away/Come On/(I Can't Get No) Satisfaction/ Get Off Of My Cloud/As Tears Go By/19th Nervous Breakdown/Lady Jane/Time Is On My Side/Little Red Rooster.
 1967 **Between The Buttons** (Decca)
 Yesterday's Papers/My Obsession/

Back Street Girl/Connection/She Smiles Sweetly/Cool Calm And Collected/All Sold Out/Please Go Home/Who's Been Sleeping Here/ Complicated/Miss Amada Jones/ Something Happened To My Yesterday.

- 1967 **Their Satanic Majesties Request** (Decca)
 Sing This All Together/Citadel/In Another World/2000 Man/Sing This All Together (See What Happens)/She's A Rainbow/The Lantern/Gomper/ 2000 Light Years From Home/On With The Show.
 1968 **Beggars Banquet** (Decca)
 Sympathy For The Devil/No Exception/ Dear Doctor/Parachute/Woman/ Jig-Saw Puzzle/Street Fighting Man/ Prodigal Son/Stray Cat Blues/Factory Girl/Salt Of The Earth.
 1969 **Through The Past Darkly** (Decca)
 Jumpin' Jack Flash/Mothers Little Helper/2000 Light Years From Home/ Let's Spend The Night Together/ You Better Move On/We Love You/ Street Fighting Man/She's A Rainbow/ Ruby Tuesday/Dandelion/Sittin' On The Fence/Honky Tonk Women.
 1970 **Let It Bleed** (Decca)
 Gimme Shelter/Love In Vain/ Country Honk/Live With Me/Let It Bleed/Midnight Rambler/You Got The Silver/Monkey Man/You Can't Always Get What You Want.
 1970 **Get Yer Ya-Ya's Out** (Decca)
 Jumpin' Jack Flash/Carol/Stray Cat Blues/Love In Vain/Midnight Rambler/ Sympathy For The Devil/Live With Me/Little Queenie/Honky Tonk Women/Street Fighting Man.
 1971 **Stonage** (Decca)
 Look What You've Done/ It's All Over Now/Confessin' The Blues/One More Try/As Tears Go By/The Spider And The Fly/My Girl/Paint It Black/If You Need Me/The Last Time/Blue Turns To Grey/Around And Around.
 1971 **Sticky Fingers** (Rolling Stones)
 Brown Sugar/Sway/Wild Horses/ Can't You Hear Me Knocking/ You Gotta Move/Bitch/I Got The Blues/ Sister Morphine/Dead Flowers/ Moonlight Mile.
 1971 **Gimme Shelter** (Decca)
 Jumpin' Jack Flash/Love In Vain/ Honky Tonk Women/ Street Fighting Man/Sympathy For The Devil/ Under My Thumb/Gimme Shelter/ Time Is On My Side/ I've Been Loving You Too Long/Fortune Teller/Lady Jane/(I Can't Get No) Satisfaction.
 1971 **Brian Jones Presents The Pipes of Pan in Jajouka** (Rolling Stones)
 1971 **Howlin' Wolf London Sessions** (Rolling Stones)
 Rockin' Daddy/I Ain't Superstitious/ Sitting On Top Of The World/ Worried About My Baby/What a Woman/Poor Boy/Built For Comfort Who's Been Talking/The Red Rooster (Rehearsal)/The Red Rooster/Do The Do/Highway 49/Wang-Dang-Doodle.
 1972 **Jamming With Edward** (Rolling Stones)
 The Boudoir Stomp/It Hurts Me Too/ Edward's Thump Up/Blow With Ry/ Interlude A La El Hopo/ Highland Fling.
 1972 **Exile on Main Street** (Rolling Stones)
 Rocks Off/Rip This Joint/Shake Your Hips/Casino Boogie/Tumbling Dice/Sweet Virginia/Torn And Frayed/ Sweet Black Angel/Loving Cup/ Happy/Turd On The Run/Ventilator Blues/I Just Want To See His Face/ Let It Loose/All Down The Line/ Stop Breaking Down/Shine A Light/ Soul Survivor.
 1973 **Goats Head Soup** (Rolling Stones)
 Dancing With Mr. D/100 Years Ago/ Coming Down Again/Ooo Doo Doo Doo Doo (Heartbreaker)/Angie/Silver Train/Hide Your Love/Winter/Can You Hear The Music/Star Star.

Keith Richard, guitar, born 1943.



Billy Wyman, bass, born 1941



Charlie Watts, drums, born 1941



Mick Taylor, guitar, born 1948.



10 Years of the Stones

1963

Stones signed to Oldham and Easton in April. First recording in May. "Come On" released in June and first television appearance — on Thank Your Lucky Stars — follows. "I Wanna Be Your Man" released in November.

1964

A big year. "Not Fade Away" and 1st LP released. First fan riots and press campaign against their hair and image begins. The Beatles, by contrast, begin to look respectable. The Stones outrage many, including a Brussels chef whose creations they reject in favour of chips and sauce.

1965

Begins with tours all over the world. Jagger attacked in Tailor And Cutter for undermining the tradition of wearing ties. Stones fined for insulting behaviour in garage. Charlie Watts buys a 16th Century mansion. "Satisfaction" released and Allen Klein turns up. Many appearances this year. The Stones had much success and showed they were carrying on just as they started. Outrageously.

1966

"19th Nervous Breakdown". Band refused bookings by 14 New York hotels. More riots. Tom Driberg has motion in Commons 'deploring' the group. NME poll makes Rolling Stones the top UK R&B band. The success is continuing.

1967

Jagger accuses News Of The World of libel. More riots. Mick, Keith and Brian accused of possession of drugs. Jagger and Richard are jailed. The Times comes to the defence of the Stones and the Appeals Court frees them. The slogan 'Let him who is without sin jail the first Stone' is current. More controversy and more success. "Let's Spend The Night Together" released this year.

1968

First British concert for two years. Brian arrested and fined for drugs — again. "Beggars Banquet" released. Rolling Stones Circus, intended as a TV spectacular, filmed. It has never been shown.

1969

A hard year. Mick busted. Brian leaves the group and is replaced by Mick Taylor. A month later Brian Jones is dead, he wrote his own epitaph: "Please don't judge me too harshly." Two days later the band eulogise him at the free concert in Hyde Park. Mick is making the film "Ned Kelly" in Australia. Massive U.S. tour begins. Altamont in December; a man dies in the audience.

1970

The Stones go on from now as untouchable culture heroes. Godard's film "One Plus One", featuring the band, is released. Jagger's film masterpiece, "Performance", is out. "Get Your Ya Yas Out" released. "Gimmie Shelter", film of the American tour, including the killing at Altamont, on show.

1971

Last U.K. tour before going to live in France. Rolling Stone label launched. Jagger marries Bianca. Stones prepare for tour of America.

A U.S. tour, an album. Mary Whitehouse complains to BBC over two tracks she hasn't heard.

1973

An album and a Far-eastern tour. Then, at last, a long awaited tour of the Home Country, ecstatically received. The Stones are back and they've produced the most shocking track of the year — "Star, Star". The story's up to date. They're still the best rock 'n' roll band there is.

The Book of Genesis

Mitchell Paul talks to Peter Gabriel about the past, present and future of Genesis. Pictures by Mike Putland and Mick Rock

Take note of this — in the August 4 issue of "New Musical Express" the album, "Genesis Live", entered the top 30 chart. The following week they reviewed it. When a group's record makes the chart before the reviewing scribes can get to work you know the group is beginning to move in a big way.

Genesis is Peter Gabriel, lead vocalist, flute, oboe; Tony Banks, mellotron, organ,

pianette, acoustic guitar; Michael Rutherford, acoustic and bass guitar; Steve Hackett, 12-string guitar and Phil Collins, drums.

They've been together since school. They're unique in the contemporary music scene. Many groups experiment with lights, smoke effects, film thrown on to large backcloths. Genesis do all this and like others use the mellotron, wander into vaguely classical fields, and wear colourful garb.

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What sorts them out from others is the basic concept behind their material. Their musical compositions clothe the body which is a story.

These stories set to music may be short or

long, they're always introduced by the Dickensian vocal tones of lead singer, Peter Gabriel, Dickensian in narrative, cool and crystal clear the tones, dramatic and slightly tinged with mystery, the kind of feel you would expect someone to give if they were telling a ghost story.

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Go to their shows and you find an almost theatrical atmosphere. Buy their album, "Genesis Live", and you'll know what I mean, surprisingly, for many a live album fails, but this record succeeds to a large degree in capturing a Genesis show, from the first musical notes on "Watcher Of The Skies".

Now this Autumn we have their studio made album. Their music like their theatre is good and in any case the music often



comes before the words.

I talked to Peter Gabriel and he talked of their present and, more important, their exciting plans for the future.

"We actually started together as song-writers and then we got this thing about music. We realised the immense possibilities of relating the two, the ideas and images you can get across.

"We had these stories set with a particular kind of mood. We try to give them musical atmosphere.

"We have not yet made one complete story. We prefer to have a number of stories forming our act so as to get across a number of different feeling situations.

□ □ □

"We never decide length but rather let our composing dictate at the time of writing and in consequent mulling over of what we are up to.

"We have these times when we look at our recorded stuff and see how we can present such on the road. We try and keep things loose and not lose spontaneity. Actually the live album was something of a surprise to us!

"It was originally recorded as an American radio show and since the tapes were there and our Autumn album was only in preparation the company suggested we put them on to the market.

"We realise live albums do present a problem, in that people may come expecting us to do exactly the material they are now so familiar with. The thing is we want to keep enlarging our repertoire and hopefully and to date we've managed it, to keep on creating fresh stuff.

□ □ □

"The future seems to hold some exciting ideas. We would like to be somewhere for two or three nights. We would not do the same show. Our fans could then come on the three nights and hear and watch us, but have an entirely different presentation.

"Apart from anything else it would be good from the practical point of view. I mean we wouldn't have the usual road problems of getting stuff around and setting it up!

"And then we have ideas of taking a place for say two to four weeks and see how many would come, I suppose! There we could really get lights co-ordinated, stage props and so on.

"You know there could be a permanent structure, something to take our projected pictures in all kinds of ways, better quality and visual possibility than the one night stand, hastily erected backcloths.

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"There might . . . well, I won't go on, for the possibilities are enormous. Live gigs, those in the open air are fraught with problems but providing you get something like this year's Reading with two stages then things can be achieved. "Anyway, it's good to know we are making headway!"

He can say that again! The group which began playing folk type material on two 12 string guitars and then moving to add electric piano, delving into fantasy stories, adding to their equipment, building good sound and developing musical theatre have a good winter ahead of them and should hit the top in 1974 if not before.



The Amazing Mr. Melly

according to Richard Green: picture by Andre Csillac

THE film critic of the Observer is wearing a pale blue tee-shirt with his name on it as he walks around the low ceilinged, smokey jazz club at the back of the pub in King's Cross. He is acknowledging the greetings of an audience that is working hard at its drinking before settling down to the recording of a red-hot album. The film critic is about to cut a disc.

You what?

Yes, George Melly, legendary English raver, was making his second album since his career came full circle early this year. When he was a young man, though no-one would suggest that he has ever become anything else at heart, Melly

was the up-front visually appealing singer with the good-time mainstream jazz band of Mick Mulligan. In his own story of those years, 'Owning Up', George Melly told the tale of life on the road (defined as the distance between licensed premises) that was not only hectic, but rather more poorly paid than its modern equivalent.

Time passed for George and the band, and though the right arm still knew what it was for the elbow joint began every so often to creak. Our hero was already writing the script for the Flook cartoon, and as financial pressures eased slightly, George split from Mulligan. The old enthusiasm that had sent them off on their safari round the dirtier halls of the industrial

north was waning, not to say forgotten.

For a certain number of years Melly earned his money in various ways. He wrote a book or two. He reviewed films and sometimes music. He collected some surrealist pictures (open a book of Magritte reproductions and you will see the stirring words 'from the collection of George Melly) and he testified at the trial of the editors of Oz, on the right side.

In between times he would find himself listening to a band that played his style of music, often in the back room of a pub at Sunday lunchtime and up he would leap and belt out a few of the old numbers. Keeping his hand in you understand.

Enter Derek Taylor. Once the

Beatles' press man and now Head of Special Projects at Warners. George Melly, he seems to have thought to himself, is an original. He should be on wax. So, before an audience of invited people, George laid down his first album in his second career. "Nuts" it was called and it was recorded at Ronnie Scott's in June 1972. A collection of good-time jazz songs; "Dr Jazz", "Viper Mad" and of course, "Nuts" itself.

The success of this project has inspired a repeat, and so it was that the crowd was gathered up at the New Merlin's Cave to hear "Son Of Nuts" recorded for posterity.

What an evening. Melly twists and strains his body like Gary Glitter climbing into a tinsel suit. He smokes continuously and shouts and sings his way through a whole series of numbers. The only cool in the place is provided by the Feetwarmers whose spot on backing was one of the delights of "Nuts" and will be equally honoured in the Son.

No-one except his mother would say that George Melly is a great jazz singer, but he's superb entertainment. There's no let-up in the drive he puts into his performances. That spell in the wastelands of the Sunday papers has done the enthusiasm a lot of good, for it's grown right back during the absence. That's what he's got, enthusiasm spelt c-h-a-r-a-c-t-e-r.

THE thing about the good Commander Cody is that he's obviously so happy wandering about with a cigar and a beer, looking after his brewer's gut that he kind of exudes good cheer. And when he finally makes it on stage his attitude carries on over into his music so that he, the Lost Planet Airmen and the audience all have a right old knees up.

The Commander's music is a toe-tappin', swingin' mixture of downright country, boogie woogie and a little dash of rock 'n' roll.

Commander Cody and the Lost Planet Airmen is a strange name for a band. It seems that this bloke called George Frayn was indulging in one of his most favourite occupations and sitting in a bar watching TV and on the screen comes this serial called "Lost Planet Airmen", the star of which was a character

The Good Commander

words: Nigel Thomas/picture: Mick Rock

called Commander Cody. So George decided to call himself by said name and attach the Airmen bit to his band.

The Commander took boogie piano lessons in his early days and reckons that he's still learning all the time.

"I don't see myself as the great leader of the band, I'm just the figurehead. The other guys are better musicians than me," he

said modestly. "We split all the decisions about musical policy and I just go along with what's decided."

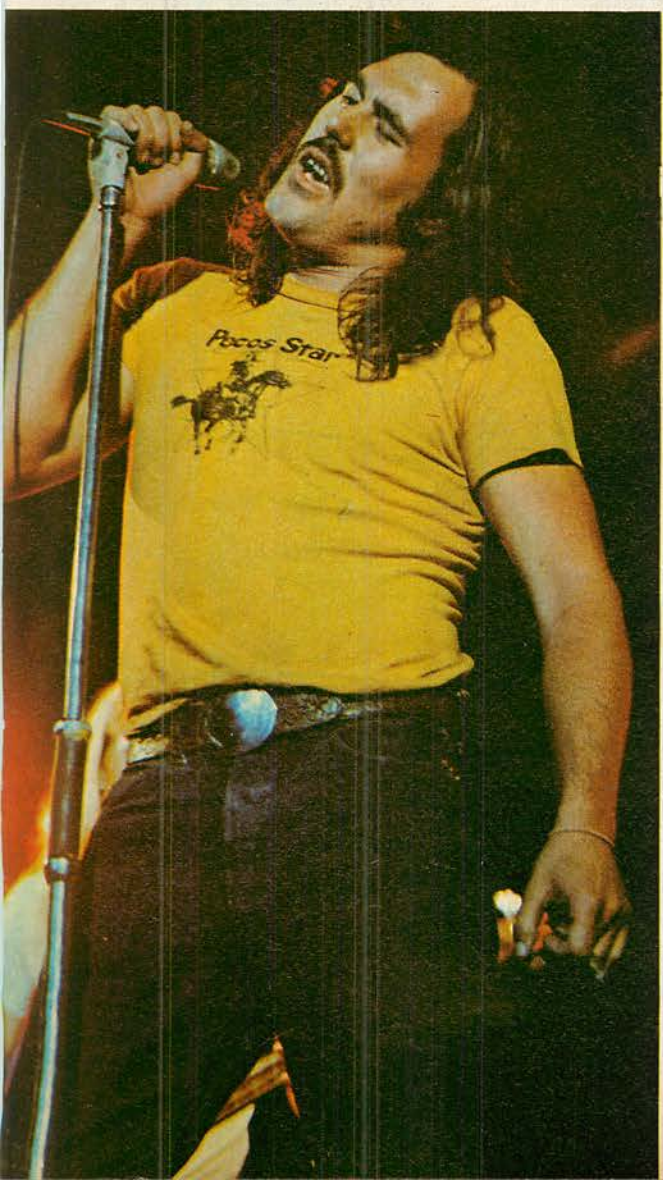
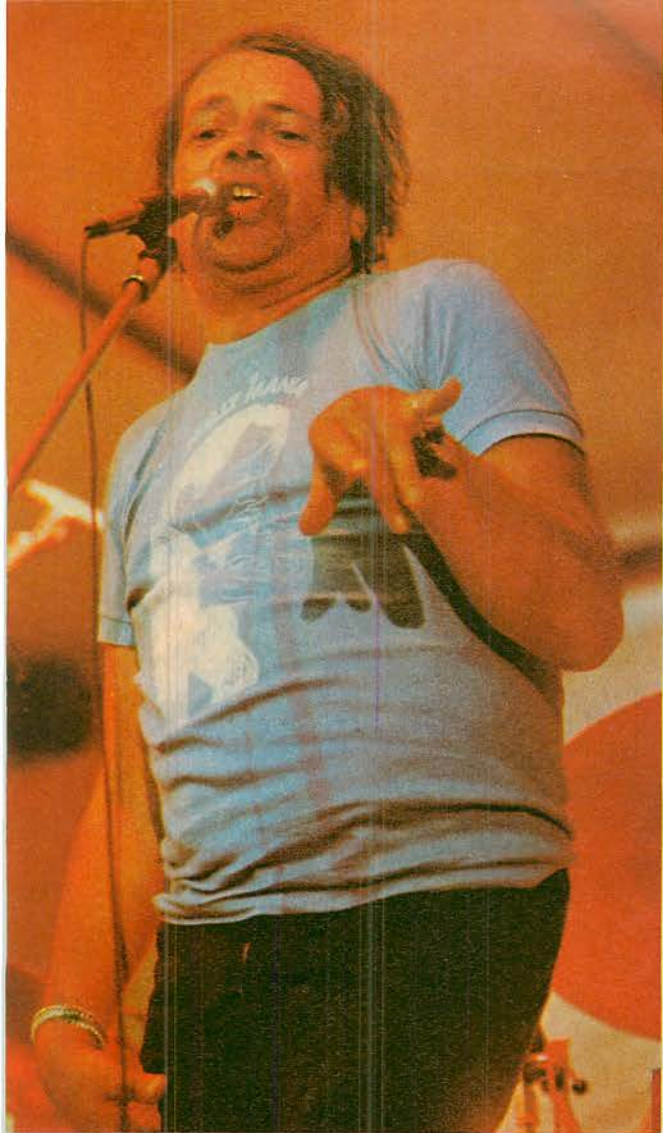
The current band got going in Berkeley, California, some little while after the Commander started the original line-up while at college in Michigan. Previous to this he had been playing with a no-hoper rock band for about £80 a week.

Believe it or not the

Commander was sitting in yet another bar one night when he heard a guy singing. A few beers later, Billy C. Farlow teamed up with the pianist and the Lost Planet Airmen began to take shape. Nowadays, Billy C. has a hand in most of the band's songwriting.

The rest of the Airmen are Bill Kirchen (lead guitar), John Tichy (rhythm guitar), Andy Stein (fiddle, violin),

Lance Dickerson (drums), Bruce Barlow (bass guitar) and Bobby Black (steel guitar) and if you missed the band at Reading or the Rainbow or at their other recent British gigs, apart from being ashamed of yourself, you could go and buy their "Country Casanova" album which includes numbers like Buddy Holly's "Rave On" and Phil Harris "Smoke, Smoke, Smoke That Cigarette".



Richard John HUDSON FORD



Ninety percent of what we'll be including in our first album as a duo will be new stuff put together since we left The Strawbs," John Ford told me, as he and colleague Richard Hudson prepared to go into the studios to lay down tracks for their debut set. "We've just got a couple of old songs that we're going to put on it, but most of the stuff we wrote whilst we were with the band is a bit out of date. The two titles we will hang on to are "Crying Blues" and "Getting Tired"."

Both "Part Of The Union" and "Pick Up The Pieces" were instantly registering slices of commercial pop. Is this what Ford and his partner aim for in their writing?

"We don't plan it that way and it's certainly not what the whole of our musical bag is about. The album, for instance, will have a few orchestral things on it. We want to get a 'hit writers' tag, but we don't want people to think that we just turn out records so they sound like hits."

"I must admit that with 'Pieces' we did try for the charts. We thought 'If people hear this, they'll maybe lend an ear to the album'. But, you can't make a commercially successful record without the right song. What we're really aiming for is to get into more serious stuff, although it's hard to explain exactly what I mean by that."

"We've already picked the next single. It will come off the album and it's called 'Revelations'. It's miles away from 'Pieces' and that's why I said that we wanted to get a hit single first — so that people might listen to the other stuff we want to produce."

"This will be our first 'cosmic' song. It's just about the earth being used up by man, until man sends some of the kids off to another planet — evacuating them and leaving their parents behind on earth. But it's not as gloomy as it sounds, although it's not aimed at the discos in the same way as 'Pieces'."

"Both the new single and a small track on the album that Hud sings called 'I Don't Understand' are partly orchestrated — the latter is a little ballad."

Hudson/Ford hope that the single and album will reach the shops in time for Christmas.

"Meanwhile, we plan to be out on the road in the Autumn," says Ford. "We'll be taking a pianist, a drummer and a guitarist with us. Jerry Conway will be on drums and Mickey King will handle guitar — we still have to decide on the pianist."

"We hope to pick up the same audience as we ended up with for the old band, doing the town halls and places like that. Not so much a 'family' audience as the 'mass' audience. For, although The Strawbs had hit singles, we still didn't attract the audience that, say, Gary Glitter has. Now, we won't be doing the sort of places where people dance and we don't plan to cater for movers — we want people to listen."

words: Kevin Hay



Argent have just finished an English tour with Glencoe. They're a band whose only interest is the music. Nigel Thomas reports.

The band consists of Rod Argent (left) Jim Rodford (top), Robert Henrit (bottom) and Russ Ballard.



R

OD ARGENT plays keyboards in a band called Argent. Of course. He doesn't wear

glitter or make up his eyes and although his hair is long, even his best friend couldn't call it carefully styled. The other members of his band adopt the same casual appearance. It's a rare teenybopper who clutches their visual image to her heart.

Two years ago the band had a hit single, "Hold Your Head Up" which brought them Radio fame and helped establish the Argent name, but the last album, "In Deep", never made the charts in England, although it's still selling, and the single from it performed in equally unspectacular fashion. Since the band was formed in 1969 the line-up has remained the same. There would seem to be a total lack of excitement

about Argent extending all the way from their records to their history as a group. Yet why, if all this is true, is the next album which they're halfway through recording, so eagerly awaited.

The answer is that this is a band of musicians who have been working steadily to improve their product. The comparative lack of success hasn't tempted them to try and change their direction or look for a formula more instantly appealing.

"I was most pleased with that album of everything we've done," says Rod. "I'd like to think of this next album as an extension of 'In Deep'. My own feeling is that we should cool it with singles for a while and just concentrate on getting an album out. But of course the record company will have some say on that too.

"People tend to know you only by your singles, which are not your real work. Singles are edited down versions of longer tracks. You can't just cut out a whole lot of jamming from a track because it's really quite structured music".

Argent remain convinced that they don't need the seal of chart approval. A hit single is welcome mainly because it helps album sales and it's in the LP charts that Rod would like to see the group's name.

With this purist attitude to music there might seem to be a chance that the group would retire from regular gigging once album sales had made it economically possible. Together with Russ Ballard, Argent's lead guitarist, Rod has been involved in the production and writing of songs for Colin Blunstone. However this isn't the way they're thinking.



ARGENT:
music
without frills



Geordie

THERE'S this nice little line in Geordie's fan club bulletin that reads: "I am sure you all agree with me that Geordie do deserve a NUMBER ONE HIT and THIS COULD BE IT!!!"

Well, you expect that sort of thing of fan club secretaries, but there is a strange sort of aura that has come to surround Geordie since they joyfully bounded into the charts for the first time with that unpretentious stomper "All Because Of You."

People are wishing them well, keeping fingers crossed on their behalf and urging them on to greater things. Geordie's well publicised policy of being at peace with all and sundry is paying off... by all accounts they haven't an enemy in the world.

"What did I tell you?" said singer Brian Johnson who had expounded the group's good-neighbours policy to me some time back. "A nod



Brain Johnson



Brian Gibson

here, a kind word there. A smile everywhere. It costs you a couple of seconds and look at the rewards... three hit singles and a date sheet as long as my arm."

"Can't be bad", I said.

"It's great," Brian beamed. "We're having a ball and I can't see how things can stop improving as we get more experience, get seen by more people and spend more time in recording studios."

At present Geordie's only grouse is that not enough people took the trouble to listen to their debut album "Hope You Like It". "Those that did," the singer is quick to point out, "were surprised that we can go deeper than our hit singles."

"We aren't a middle of the road pop band although, Heaven forbid, we ever start getting ideas above our station. We're knocked out to have singles in the charts, young fans who scream and turn us into idols but there comes a point when you have to have some sort of artistic respect along with the worship."

The thing that's so refreshing about Geordie (and here I must say I

found the same thing with Slade when they first happened upon us) is that they don't attempt to hide their innocence and 'greenhorn' status.

They ask you questions about the business, they're eager to learn and they listen with avid interest to anecdotes about those gone before. Why, they are only just understanding the glossary of pop's daft hip talk.

"We can't be cool about it," Brian explains, "and make like we're old hands at this success lark. It is new to us and we're enjoying ourselves so why not let everybody see what a good time we're having."

"Maybe if we're still having hits and packing out concerts in five years we'll get a blase, but we still see too many of our old mates and our families to start acting supercool."

"What! Swagger about and use those 'in' words up in Newcastle. They'd only laugh at me. No, we're quite happy the way we are and if we have to change it will be without us doing anything to help it."

The group's new single "Electric Lady" is just released. The fan club



Vic Malcolm



Tom Hill

urges members to write in to Radio 1 with postcard requests. They figure that number one is on those cards.

The group themselves — and this is a departure — are fairly confident they won't have a flop on their hands but beyond that they don't commit themselves.

"You don't go around saying how great a thing is in this business, do you?" Brian said rhetorically. "I mean we aren't even the judges. All we do is our best and if it doesn't happen you have to tell yourself it wasn't the right song for the right time."

"No, you never say it was a bad song because that means it would have been wrong to put it out in the first place. We don't regret much in the band because any mistakes we do make, any tiny thing that goes wrong... we're learning from it."

If we're going to last as long as we plan to, I dare say we'll put our feet in it lots of times, but never twice in the same muck."

words: Gordon Coxhill/pictures: Dezo Hoffman/Chris Walter

are still learning

ROXY MUSIC

A new Roxy album, a Bryan Ferry solo single and album for an added attraction a nationwide tour — what more could we ask?

OCTOBER	
21	Birmingham Town Hall
22	Sheffield City Hall
27	Liverpool Empire
28	Manchester Free Trade Hall
30	Leicester De Montfort Hall
NOVEMBER	
2	Glasgow Apollo
3	Edinburgh Empire
4	Newcastle City Hall
5	Bristol Top Rank
6	Bournemouth Winter Gardens
10/11	London Rainbow

After visiting the States with their new member, Mott are now showing him off round Britain.

GENESIS

With wonder boy Peter Gabriel up front and all manner of lighting wizardry around and behind them, Genesis are on a major British tour.

OCTOBER/19/20	
23	Liverpool Empire
25	Sheffield City Hall
26	Newcastle City Hall
28	Birmingham Theatre

URIAH HEPP

A tour to coincide with the new album, "Sweet Freedom" which is doing well.

NOVEMBER	
8	Portsmouth Guildhall
9	Brighton Top Rank
10	Bournemouth Winter Gardens
11	Reading Top Rank
13	Hanley Heavy Steam Machine
15	Liverpool Stadium
16	Glasgow Apollo
17	Edinburgh Empire
19	Doncaster Top Rank
21	Newcastle City Hall
22	Manchester Hardrock
24	Southern Rainbow
25	London Rainbow
26	London Rainbow

NAZARETH

Recently returned from their third American tour, Nazareth will have an album released to coincide with a British concert series.

OCTOBER	
19	Newcastle City Hall
20	Edinburgh Empire
21	Glasgow Apollo
22	Manchester Free Trade Hall
23	Birmingham Town Hall

STEELE

Folk music, drums and Maddy Prior. Who could want more?

OCTOBER	
26	Lancaster University
27	Portsmouth South Parade Pier
NOVEMBER	
3	Southampton University
3	Leicester University
6	Hove Town Hall
9	Croydon Fairfield Hall
10	Exeter University
11	Bristol Colston Hall
12	Plymouth Guildhall
15	Glasgow Apollo
16	Aberdeen Music Hall
17	Edinburgh Usher Hall
18	Birmingham Town Hall
19	Oxford New Theatre
20	Swansea Brangwyn Hall
23	Sheffield University
24	Liverpool Empire
25	Manchester Opera House
27	Preston Guildhall
28	Newcastle City Hall
30	Bradford University
DECEMBER	
1	Leeds University
2	Norwich Theatre Royal

PROCOL

As part of a world tour that takes in America, Australia, New Zealand, France, Germany, Scandinavia and Belgium, Procol Harum have a series of British dates set.

NOVEMBER	
9	Strathclyde University
10	London Royal Festival Hall
12	Nottingham University
17	Exeter University
22	Southampton University
24	Malvern Winter Gardens

GRIMMS

That merry band of Liverpool pranksters now goes out as a band called Grimms. Also features some good musicians though, like Plainsong's Andy Roberts.

OCTOBER	
19	Cardiff University College
23	London Central Polytechnic
24	Northampton College of Education
26	Harfield Polytechnic
29	Norwich East Anglia University
30	Cambridge University
NOVEMBER	
1	Warwick University
2	Birmingham Aston University
3	Leeds University
8	London Queen Mary's College
9	Reading University
10	Manchester Polytechnic
12	Oxford Polytechnic
14	North Staffordshire Polytechnic
16	North Staffordshire Polytechnic
17	Sunderland Polytechnic
20	Aberdeen University
21	Edinburgh St. Andrews University



GEORDIE

The band that has been compared to Shade (which can't be a bad thing) but who insist that their music is all their own continue a seemingly never-ending round of British gigs.

OCTOBER	
19	Sunderland Locarno
20	London Islington Borough Road
25	College
26	London Edmonton Pickers Lock
27	Loughborough University
30	(Teeth)ropes Winter Gardens

BAND

Despite Scientology and a slight confusion of direction, the incredible are still one of the most original influences in modern music. Fantastically accurate singing.

OCTOBER	
19	Birmingham Town Hall
20	Barrow in Furness Civic Hall
21	Liverpool Royal Court
22	Croydon Fairfield Hall
23	Bristol Colston Hall
25	Glasgow City Hall
27	Edinburgh Usher Hall
29	Aberdeen Music Hall
30	P Dundee Caird Hall
31	Preston Guild Hall
NOVEMBER	
1	Sheffield City Hall
2	St. Albans City Hall
3	Gravesend Civic Theatre
4	Manchester Free Trade Hall
5	Cambridge Lady Mitchell Hall
6	York University
11	Nottingham Playhouse
12	London Rainbow Theatre
13	Aldershot Princes Hall
14	Harlow Playhouse Theatre
15	Eastbourne Congress Hall
16	Leamington Royal Spa Centre
20	Oxford New Theatre

TIR NA NOG

This Irish band once toured with Jericho. Full and got good reviews. With the fall for temporarily packing it in, will Tir Na Nog take over?

OCTOBER	
25	Patagonia Festival Theatre
29	Merthyr Tydfil Boobys
30	Birmingham Digbeth Hall
31	Harrogate Queen's Theatre
NOVEMBER	
1	Bolton Albert Hall
2	Carlisle Market Hall
3	Liverpool St. George's Hall
4	Derby Kings Hall
5	Ipswich St. Matthew's Hall
8	Barnstaple Town Hall
10	Walsall Town Hall
12	Bedford Corn Exchange
13	Wolverhampton Civic Hall
19	Shrewsbury Music Hall
22	Bristol Boobs

Although these dates are correct when going to press, we cannot guarantee that they will not be changed at the last minute. It is always best to ring the box office concerned and check the details.

LINDISFARNE

With a new album set for release, Lindisfarne are being supported by Parson Spirit, except at Barnstaple and Malvern.

OCTOBER	
20	Sheffield University
21	Newcastle City Hall
25	Dunstable Civic Hall
26	Barnstable Queen's Hall
27	Malvern Winter Gardens
30	Hove Town Hall
NOVEMBER	
3	London Rainbow

STRAY

Despite doing a couple of festivals, Stray have never really made it big. Here's an opportunity to give them another chance.

OCTOBER	
26	Doncaster Top Rank
3	Reading Berkshire College
NOVEMBER	
10	Woolwich Poly.
16	Central London Poly.
23	

SKIN ALLEY

First British all-white band to be signed to Stax in America they are all set to go big with their next album, "Skin Tight" produced by Don Nix.

OCTOBER	
19	Lincoln Technical College
20	Ryde Isle of Wight
20	London Marquee
19	Reading Town Hall
21	Hereford Flamingo
27	Penance Winter Gardens
29	Exeter St. George's Hall
DECEMBER	
1	Newquay Blue Lagoon

MAN

The leading group in Tall rock. This is one of bands whose music has led people to compare the 'Welsh sound' with the notorious 'Liverpool sound' of ten years ago.

OCTOBER	
19	Exeter University
20	Liverpool Stadium
23	Sieveage Locarno
24	Hastings Pier Pavilion
26	Covey Lanchester College
27	Dagenham Roundhouse
28	Croydon Greyhound
31	Derby Kings Hall
NOVEMBER	
1	Norwich Melody Rooms

BLUNSTONE

There are four albums out at the moment, either entirely or partly the work of Mr Blunstone. He must have something.

SANTANA

Carlos may be involved with the Guru Chimento and the Mahavishnu Orchestra at the moment, but he's still one of the world's finest and most beautiful (aurally that is) guitarists.

NOVEMBER	
13	Bristol Colston Hall
14	London Rainbow Theatre
15	London Rainbow Theatre
16	Birmingham Odeon
18	Manchester Hardrock

Albert Hammond wrote his first hit "It Never Rains In Southern California" whilst living in Fulham about three years ago.

His second hit "Free Electric Band" is not biographical, his parents both come from Gibraltar and his Mother can speak no more than a few words of English.

Albert himself grew up in Spain, lived in Morocco for some time, moved to England and emigrated to America two years ago. He was, in fact, born in Paddington.

Now that those facts are out of the way it should be fairly safe to talk about the man and his music but, **not so**, we have to get the politics out of the way first.

"Let me begin by saying that I'm an internationalist by philosophy. I don't think of myself as being English, Gibraltarian, Spanish or American ... just Albert Hammond, A person".

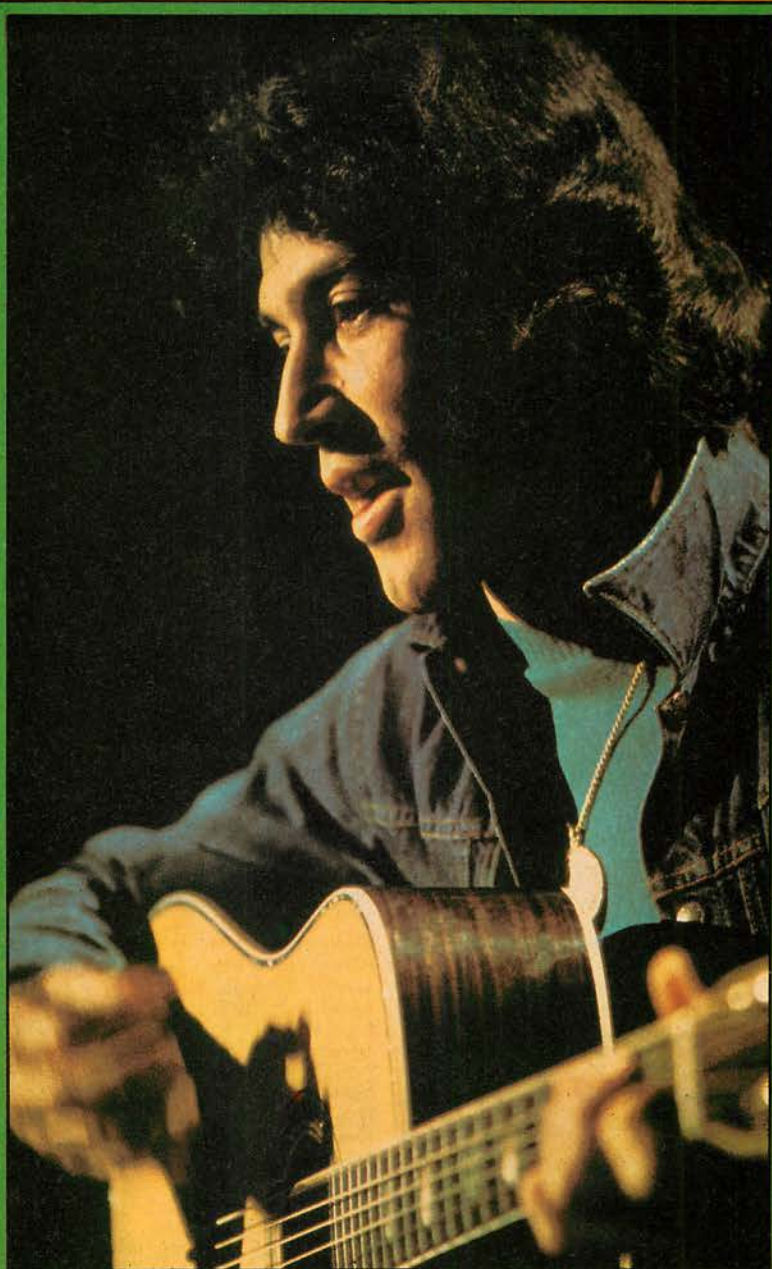
Hammond's thick Californian drawl belies the stated facts about his history, one would think he'd been a native American all his life.

"It's my firm belief, however, that Britain should give Gibraltar back to Spain, the people would be better off that way and, anyway, it's a little crazy trying to turn a tiny little place like that into a little part of England especially as it is actually joined on to Spain and the majority of the people are Spanish."

To those of you who think that Albert Hammond is a newcomer to the chart scene let me pose a question; Do you remember Leapy Lee's "Little Arrows"? or The Pipkins' "Gimme Dat Thing" or Joe Dolan's "Make Me An Island" or Blue Mink's classic "Good Morning Freedom"?

Well, all of those, ranging from the excellent to the downright silly, and many many more, came from the combined pens of Albert Hammond and his songwriting partner of seven years vintage Mike Hazlewood.

Albert, along with Mike and Steve Rowland, was also a



Albert Hammond in person

Born in Paddington, this singer songwriter has been around for 14 years, from Gibraltar to California, yet only now are people beginning to hear his name.

words: John Halsall/picture: Claude Van Hame

founder member of the hit making sixties group Family Dogg. The problem was that many of the songs, although successful, were so banal that trouble started within the partnership.

"We just got really fed up with writing that bubblegummy type

of music. The problem was that when we came up with something that we really liked nobody wanted to know about it. So I decided to give it all up and go to America, literally saying to hell with success!

"It helps one's creative instincts when you have to

struggle. When I got there I was a total unknown, the hits that I'd written in Britain didn't mean a damn thing to them. It took me a year to get a recording contract and I think that was my luckiest break because I met the right guy, Bobby Roberts who owns MUMS records.

"Now he's also my manager. He used to manage the Mamas and Papas and the label was a relatively new one."

It didn't take long for Albert to break through, "Down by the River" raced into the American top fifty and "It Never Rains" went straight to Number One. Several other records (one or two haven't been released here) have charted.

29 year old Hammond's singing career started in Spain at the age of fifteen when he earned a number of gold discs with Spanish cover versions of such classics of the fifties as "Rhythm Of The Rain" and "Bony Moronie".

"My first thoughts of myself are as a songwriter, however, this business is so strange that it really doesn't matter how old you are you can still make the charts with the right song ... if you wrote that song as well then you're a few streets ahead of the other contenders.

"Before rock 'n' roll came along and elevated the youth thing onto a platform nobody cared a damn how old their singers and idols were. Bill Haley was a good example himself, he just played good sounds and everybody went for it.

"The singers, like the Osmonds and David Cassidy have a place in the business, they deserve their success ... but it's the songwriters like Elton John, David Bowie and John Lennon who will still be around in a few years time.

"The fact that I've become a successful singer as well as songwriter I find a bit difficult to accept. Really I'm as ordinary as they come, so, I've had a run of luck in the American charts and I'm just making it here ... it doesn't mean a thing really because next year I could bomb with everything I do. The main thing is that I'm happy in myself and that I count as very important."

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albumscene



LOVIN' SPOONFUL: Daydream/-Hums of the Lovin' Spoonful (Kama

Sutra £2.80) Somebody at Polydor has come up with the good idea of issuing these two Spoonful albums in a double package for a remarkably reasonable price, and I am sure that many people will be overjoyed at the news. The Lovin' Spoonful were one of those rare American groups who managed to combine good-time music, excellence and entertainment.

How can anyone who ever heard it forget "Daydream", especially those of us who saw John Sebastian at the Isle of Wight when Zal Yanovsky climbed on stage from the audience and joined his former partner in song? And how about "Jug Band Music", "Bald Headed Lena" and "Summer In The City". Joys all. A couple of albums that shall have a special position in my creaking record rack.



SLADE: Sladest (Polydor £2.29)

We can safely assume at the time of writing that this album will be a smash hit and is probably high in the chart as you read this piece of well-reasoned prose. There are fourteen tracks, including eight hits, among them such Slade ravers as "Cum On Feel The Noize", "Gudbuy T'Jane" and "Coz I Luv You".

From the days of Ambrose Slade comes "Know Who You Are" and there's "Wild Winds Are Blowing" which was their first shot at the charts. The early material lacks the guts of Slade's contemporary football crowd panache, but judging by the number of phone calls and letters we get from fans, there is a lot of interest in the lads' old stuff.

The album includes an eight-page booklet about the group and pin-up pictures, so it's good value for those who want a comprehensive history combined with something to pore

over. But, and here's the only anti-point I've got to make, calling the album "Sladest" is misleading when the material isn't, in fact, new.

URIAH HEPP: (Bronze £2.19) Oh-ho, you Engleesh! You are, ow you zay — Zo Heep. Even ven you make la musique dans la belle France it has boo-coop je ne sais quoi.

But I do sais that this is an excellent album, although not earth shaking by way of carving out new musical territories (including E.E.C. recording studios).

And you are zo intelli-chent. Even at ze end of "Seven Stars" you recite ze alphabet — perfectly. Ppff!! Je ne sais quoi!

Nevertheless, old chap, you must admit Mick Box's guitar sounds extremely good and well featured. Naturellement, but do you not zink zometimes a little overworked and it gets — ow you say? — lost. C'est la guerre, old boy. **DW**



JANIS JOPLIN: Greatest Hits (CBS £2.17)

"This here lady sure had balls, boy. Man, she could lay it down with the meanest of cats. She sure knew how to strut that thing." And similar praises were frequently sung about the late great Janis Joplin. And deservedly so.

Working here with Big Brother And The Holding Company, the Kozmic Blues Band and the Full Tilt Boogie Band, she is at her forceful best on numbers like "Piece Of My Heart", "Down On Me" and the great "Ball And Chain". Janis was the undisputed queen of rock, nobody has ever come within a Southern Comfort bottle's reach of her, though Maggie Bell tried her best. She's sure missed.



RICK GRECH: The Last Five Years (RSO £2.15) Nine examples of Rick's work with Family, Gram Parsons, Rosetta Hightower, Airforce, Traffic and

Blind Faith. During the album he plays bass and violin, sings and takes care of composing. He is one of the most widely unrecognised talents on the contemporary scene.

The album opens with Family's "Second Generation Woman" and closes with Blind Faith's "Sea Of Joy". In between there are things like Traffic's "Rock And Roll Stew", Airforce's "Doin' It" and Gram Parsons' "Kiss The Children". Many of the tracks will already be familiar to you, but collectively they are worth a listen, if not to demonstrate Rick's ability, then just as a nice album.



BRYAN FERRY: These Foolish Things (Island £2.19)

The only thing as far as I know that Bryan Ferry and I have in common is that we both go to the same hair-dressing establishment and it is due to that fact that whilst a young lady was attending to my tonsorial needs some weeks ago she mentioned Bryan's then upcoming solo album and commented on its worth. Now that I've heard it I must agree with her fully and make a note to listen to her advice on records in future.

What Roxy's leader has done is to take thirteen of his favourite songs from way back and record them himself in his inimitable manner. The selection ranges from Dylan's "A Hard Rain's A-Gonna Fall" through the Beatles' "You Won't See Me" to the Stones' "Sympathy For The Devil".

Backing him musically are three other members of Roxy, the Average White Band's horn section and assorted support singers. The album bears Bryan's musical and lyrical stamp and whilst he has veered away from Roxy's style there is a clear hint of that band's feel simmering just below the surface. The album concept is a good one and it has worked,

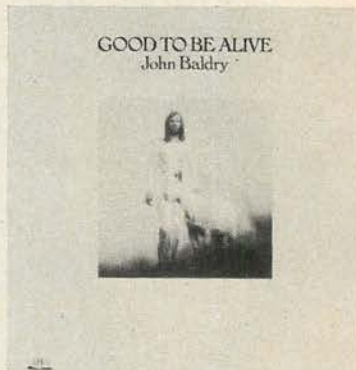


STRAY DOG: Manticore (£2.15)

This band has been put together by Manticore under the auspices of Greg Lake who also helped them produce this first album. They have been supported by Manticore, given the time to rehearse and get organised before going out on the road, which they're now ready to do. Those facts alone must put them in a strong

position. The second album is already being recorded and the band say that they are much happier with what's going into that one. They needn't worry. This is a very fine debut release. **NT**

ROBERTA FLACK: Killing Me Softly (Atlantic £2.45) Do my ears deceive me? Are there really two tracks on this album that move along at something more than Miss Flack's usual snails-pace. "No Tears" and "River" are two tracks that are really worth listening to, and I suspect, will be the only ones that can easily be remembered. Let's hope this is a sign of things to come from the undoubtedly talented lady. The rest of the set, while being highly emotional and very, very polished, is as soporific as all her previous work **BC**



LONG JOHN BALDRY: Good To Be Alive (GM £2.29) John Baldry is a very, very tall man (hence the name) so there is no way I would be rude about his records, even if I wanted to. You must bear this in mind when reading this.

This set of twelve good songs is exactly the sort of performance that would be an absolute knockout in a folk club. There is a perfectly tasteful but un-inspired version of "Rambling Boy", there is a cover version of "Gasoline Alley" and there are some very pleasant low-key R&B songs from people like Al Kooper ("Brand New Day") and the Byrds couple Ethridge and Parsons ("She") and there's some of Baldry's own writing. It's all very well done. If you can't manage to get out to a club on Friday night you should get some of the atmosphere from this recording. If you didn't enjoy the old acoustic version of heavy metal just as the bars closed, then don't buy it. **NT**

SUZI QUATRO (RAK £2.14) Just above my desk on the ceiling of our lavishly-decorated office is a clactic poster of Suzi Quatro in full flight. And that I am afraid is all

BEAST'S MONTHLY ROAR



Recommended by
reviewer,
RICHARD
(the Beast)
GREEN

that I will have to remind me of her because this album just ain't gonna get another playing by me. Honestly, it's ghastly.

It's not so much that every number is bawled (Slade make a good living at that), or that "Shakin' All Over" is ruined, as is "I Wanna Be Your Man" (odd song for a bird to sing), as there is a total lack of variety and subtlety. "Get Back Mamma" at least gives Suzi a chance to show her bass guitar off and that's really the only track I had any time for. But I still fancy her.



FAMILY: It's Only A Movie (Raft £2.45)

This is, we are told, the final album from

this band who have made consistently good music since their emergence from the city of Leicester some years ago. And what a testimonial it is, Family will be sorely missed. The opening and title track "It's Only A Movie" starts the set off well with amusing lyrics and good guitar work from Charlie Whitney.

From this promising start, the album only gets better with the real prize going to Roger Chapman for his superb vocals on "Leroy" and "Buffet Tea For Two", the latter being possibly the finest thing ever to come from this band. Don't worry though, this won't be the last you'll hear of Family, I would be very surprised if we don't start seeing some collections of early material in the shops before too long, and well worth having they'll be. **BC**



JOHN FAHEY AND HIS ORCHESTRA: After The Ball (Reprise £2.17)

The remarkable Mr Fahey has come out with a pure Kitsch album, from the cover, which shows an elegantly dated young couple leaning on each other while one of those big balls made of thousands of little

square mirrors turns beside their heads, to the songs which include "After The Ball", a sheet-music million seller in the last century, and the splendid "When You Wore A Tulip (And I Wore A Big Red Rose)".

People will either love or hate this record, mostly the latter. I like it. What it really comes down to is that Fahey is a superb master of the guitar; he can make it sound as accomplished and sophisticated a chamber instrument as it ever has done. No-one would argue. Some, however, will say 'who's he trying to fool playing songs like this'. I reply 'the quality of the playing transcends the material'. Anyway, those old songs were great tunes. Try it for yourself. **NT**



GUY DARRELL: I've Been Hurt (Santa Ponsa £2.25)

A nice album which convincingly demonstrates that Guy had wider talents than his title song hit would indicate. In fact it ranks as one of the weakest tracks on this set. Standout is his version of "Drift Away", though I suppose nobody could do much harm to this song. "Slow Down" is nice big band rock and for good measure there's a touch of blues with "I Put A Spell On You".

Side one ends with a rock medley of "Rip It Up", "Great Balls Of Fire" and "Shake Rattle And Roll" while the flip closes with a James Brown medley, "Poppa's Got A Brand New Bag" and "I Feel Good".

A warm, exciting new voice who will do well in the future if he keeps away from the echo chambers. **JW**

STEELEYE SPAN: Almanack (Charisma £1.49) Can't quite understand why they bothered to release this because I have always thought Steeleye were much better live, and their music, despite its folk orientation, is certainly not easy listening.

So it is an album for the true aficionados and they have

probably got the band's albums anyway. Nevertheless it is a fine medley of their more traditional ditties and cheap as well, so if you are either impoverished or never quite sure if you wanted Steeleye on shiny black plastic, this is for you. **IR**



BONZO DOG BAND: I'm The Urban Spaceman (Sunset £0.95)

A re-issue of a classic record and very welcome. Not perhaps as good as "Doughnut In Granny's Greenhouse" but very fine all the same. "Hunting Tiger Out In India", "Canyons Of Your Mind", "Monster Mash" and of course the title track, are collectors numbers.

The Bonzos were a unique group because not only were they very funny, but they also played listenable music. The parodies of some of the more serious warblers of their generation are wicked. Come to that, it was rumoured that Viv Stanshall was wicked too, even though he appeared as a regular on a Children's Hour programme. Remember Children's Hour? Everyone will have to enjoy this album. We have ways of making you giggle etc. etc. Ha Ha Ha. **NT**



STRING DRIVEN THING: The Machine That Cried (Charisma £2.35)

I like lady singers and String Driven Thing have the delightful Pauline Adams. Her voice is one of the pretty elements that make up this album with its soft acoustic-styled arrangements, it's restrained drumming and it's gentle and tuneful strings. Pretty, Oh so pretty and I'm sure I've heard its like before, though not by the same band.

In these days when everyone's asking for tough machismo music to kick them in the pants and upset their tummies, String Driven Thing are 'a refreshingly simple change'. (Thanks for that last line to the current incarnation of Godfrey Winn).

Anyway, in this troubled world, with American politicians appearing in court all the time, hijackers hijacking, the goblins of Brussels selling off the Magical Butter Mountain and the Beast charging round the office with a fistful of half-pound darts coming on like a B52 on a total destruct raid over Cambodia piloted by 90% drunk

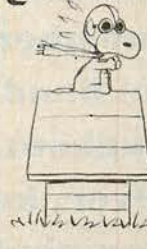
Heavy Metal Kid, with all this going on, surely there must be room for a little beauty. I recommend this record because... quick everybody, under the desks. He's coming in low this time. **NT**

NEW SEEKERS: In Perfect Harmony (Polydor £2.15)

Oooh! Aargh! Take it away. It... it's... 'crrible. Poor Melanie, look what they've done to her songs. "Nickel Song" comes under the combined tonsils of the internationally acknowledged quintet along with "Look What They've Done". Fair enough except that they're negative in treatment, taking away more than they add.

Included in this odious pot-pourri are hit singles such as "I'd Like To Teach The World...", "Never Ending Song", "Beg, Steal...". But the "Overture" takes the biscuit! Whose idea was it to include some American orchestra playing a collection of the Seekers' hits? It's a must for Eurovision Song Contest addicts. **DW**

HOTSHOTS SNOOPY vs. Red Baron



HOTSHOTS: Snoopy vs. Red Baron (Mooncrest £2.14) It's not true that all reggae music sounds the same, at least two of these tracks are different from one another, but I can't remember which two. Apart from the hit title track, the Hotshots try their hands at "Battle Of New Orleans" (a grossly offensive ditty to all we true Englishmen), "Simple Simon Says", "Itsy Bitsy Teeny Weeny Yellow Polka-Dot Bikini" and other invaluable numbers.

SAVOY BROWN: Jack the Toad (Decca £2.37)

It's rootin' tootin' bushwacking vibes, mixed with tequila and warm sunshine from Savoy Brown who have taken this album straight up the American charts returning to the U.K. amidst perennial obscurity. Lead/rhythm guitarist Kim Simmonds takes over the vocals while interchanging on rhythm with keyboard/melotron player Paul Raymond in 'Ride on Babe'.

'THE DENNY LAINE RAP'

As part of the Moodys space-bopper outfit or in Paul McCartney's Good-time Combo, Denny Laine has always been a dependable member of the band. Throughout, however, he has remained very much his own man, with plenty to say for himself as he clearly demonstrates here.

I 'll be 97 when I play my last number, but then I don't think I'll ever die. Then if I have to, I want to be carried out from the stage. Asking when I will be 97 tests my subtraction powers.

Music is me, gigging is me. I'm just wrapped up in it. I mean here I am this week sitting in a plush London hotel and playing brings me the material things, but I don't see it in terms of time. This is me here, now. I spend my money. It comes in and I use it to enjoy myself.

So here I am, part of Wings. Some people think of Wings and Paul as interchangeable words. I don't think he wanted it. I really don't. Certainly with the way the band is progressing it will become increasingly hard to justify such a thing.

People ask why do I seem to take the backward seat? I don't know about being backward(!) but I've never been one to push myself forward. However in the future I'm going to be writing a lot more songs for Wings with Paul.

I've been with groups ever since the age of 12. I started at school in pantomime! Then I was with other guys playing round the clubs. Then of course came my time in The Moody Blues.

My own album is out anyway at the moment, though most of it started two years back. Wings came in the middle of it. It's something I've wanted to do, the singer-songwriter bit. I play about everything on the album.

Production-wise I left it to Tony Secunda and we did find some Californian chicks to sing on it and they make a great deal of difference.

A lot of my music will be incorporated into the Wings act. As you say, I always do at least two solo bits and they take me back in time. There's 'Go Now' and 'Say You Don't Mind'.

I just dig those songs, people seem to want them. I was very much into the early Moody stuff. Later it became all very serious and bored me a bit. I want more immediate

music, something you can really get involved with. Paul has this running right through him.

I think a lot of the stuff the Moodies do is good. I'm in no way knocking them, there's that part of me which wants to really get on with the basic, earthy stuff Wings often let loose with, like some of the old rock 'n' roll numbers.

Wings has tremendous potential. We seem to get better all the time. It took us a lot of time to get things going. We went over to France and here played many a college, just like that.

You know Paul with his reputation could have come back and played all the old Beatle numbers associated with him. It would have been easy. That wasn't him. Wings is Wings, not McCartney re-visited.

I've floated round quite a bit and when I stay somewhere then it's where I find musicians who have gone through the same mill or have the same outlook and feelings. My standards have gone up and if I work with someone then I expect him to be good.

We had our teeth-ing troubles as a group and sure, there were plenty of critics coming along and writing searing stuff in the pop press. I don't mind what they do, I thrive on criticism and it gives me the urge to prove them wrong.

I think a writer could help a group though, rather than simply destroying them, for just to write rude things makes them worse, certainly it doesn't help them improve. I do get annoyed with writers who slate you up and down hill and then when popularity comes they swing round to sit on the other side of the fence and say you're absolutely great and all that.

Music gets right there in you and so does playing in-front of an audience. Paul couldn't stay alone. He had to get out and find out again what the live scene is about and the kicks you can get from it.

It makes me smile to hear of groups aiming to reach a state where they think they can sit back, finish the live stuff and just get out a couple of albums a year.

LISTENED TO BY GORDON BENNETT

**Wings is Wings,
not McCartney
revisited."**

**"Then it did a
boing, boing, boing
... I got it back to
the garage. This
guy looks at me and
says, 'This is nothing
to do with me'".**

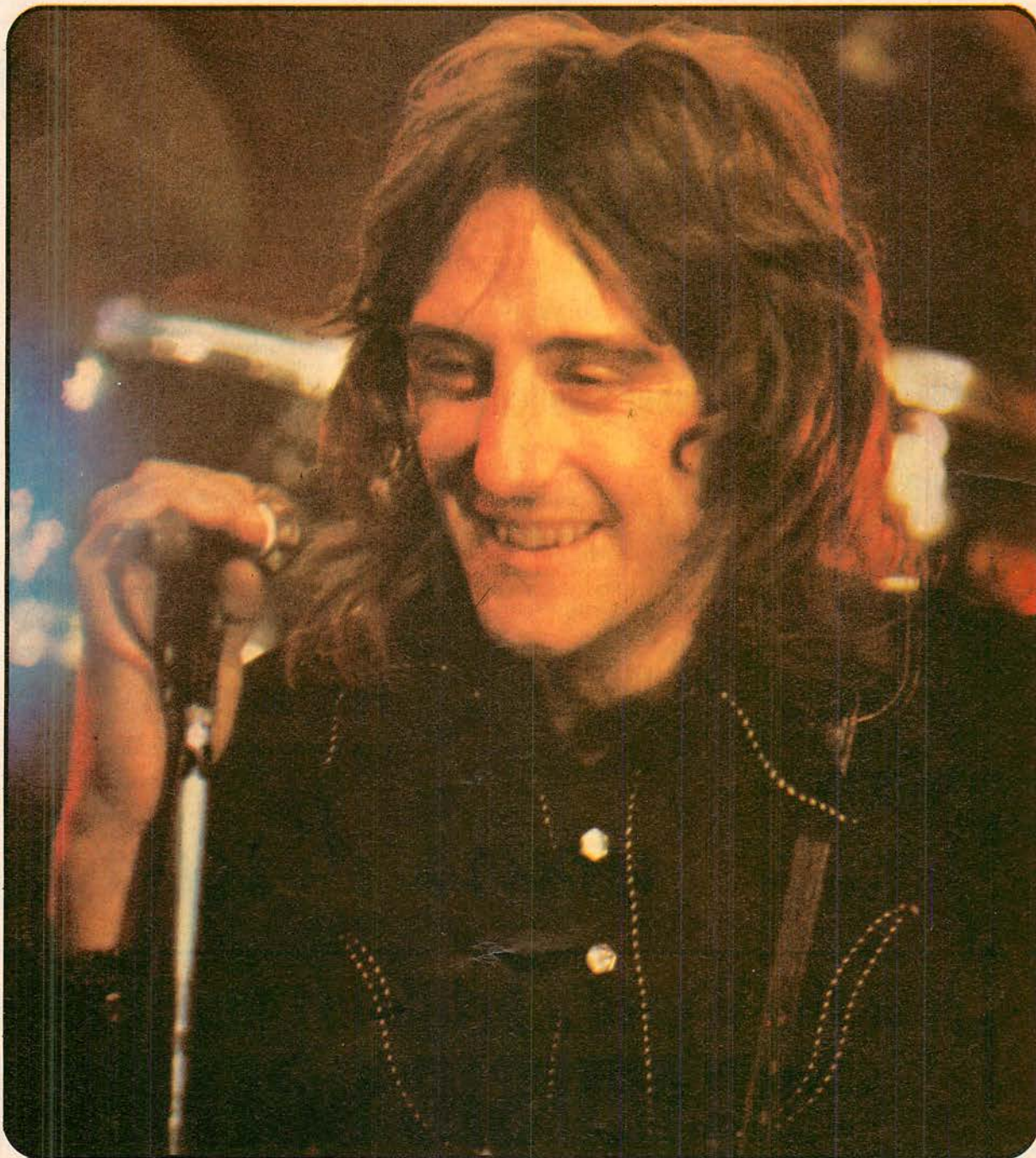
**"My standards have
gone up and if I
work with someone
then I expect him
to be good".**

I said about Paul,
but you even find it
in the oldies —
Natra and others —
they're always exploring
and carrying on with the
singing, all this has to do
with my saying 'I'm
going to keep on 'til I'm
'.

People say, 'well
how long can
Jagger and the
others carry on', as if
there is a point when the
music we're up to now
suddenly stops.

Well, yeah, sing-
ing and playing
doesn't make
Penny Lane 100%. I
mean I have a fascin-
ation with cars. I have
a Jaguar 3.8. It had
never had a service till it
clocked 50,000 miles. I
bought it about times so I
took it in. It had been
running great. Went
down to collect it, got in
and drove away,
running great. Then it
did a boing, boing,
boing. There was some-
thing knocking under
the seat. I got it back to
the garage. This guy
looks at me and says,
'This is nothing to do
with me' ... did he want
to know, did anyone. I
don't know.

**don't know about
singing backward, but
I've never been one
to push myself forward"**



picture: Mick Rock

**"... they swing round
to sit on the other side
of the fence and say
you're absolutely great
and all that".**

**"I'll be 97 when I play
my last number, but
then I don't think I'll
ever die"**

Nice Emerson

HOW DARE!! How dare it (S. T. Brassel, M.S. September), suggest that ELP do not produce real music.

You have to call Mussorgsky real music. And who wrote "Pictures at an Exhibition"? And who recorded it live at Newcastle City Hall, March 26, 1971!!!

You cannot live in the past; you can only learn from it. Times change, and so do people. Keith Emerson split because he could see the end of The Nice. That made him unhappy; unhappy musicians make bad music.

Anyone who couldn't see the river under The Five Bridges drying up must have been blind. (Too many people seem to think that the ever brilliant Emo. God bless his 50% cotton/nylon socks, is ELP. But without Carl Palmer it would be sheer EL, and without Greg Lake, recording would never pass the EP stage!!!!!! And they are certainly not as inferior as you seem to think Brassel, snarl, snarl gnash, gnash!!!)

Here we have three musicians knitted together as one, and not one member carrying the rest of the group, as we see all too often (i.e. t-rash, and terry tinsel sorry boppers).

Don't get us wrong, we loved, and love the Nice's music ... but ...

Maybe when the inevitable end comes, you will realise what ELP's music really is. Too late.

We hope you see our point. We respect other people's opinions, but feel that there are opinions, and bigoted views.

Thank You, and Good Nite.

God Bless **Music Scene**, and all who sail in her. Peace. — **SHEILA FURNISS, LIZ SURCH, Hinckley, Leicestershire.**

Old Bowie Buyer

I ENJOY YOUR "BAND OF THE MONTH" feature, so I hope in future you're gonna have Alice Cooper. By the way, in reply to the Bowie freak (MS Sept.) I do remember "Move" very well, "Substitute" was one of the first records I ever bought. I also bought "Space Oddity" as soon as I heard it, and I was one of the 10 people who bought the original "Man Who Sold The World". I'm only 17! How about an article on Roxy's Bryan Ferry? (Please). — **ANGELA FROST, London.**

Those Were The Days

I ORDER "MUSIC SCENE" monthly (doesn't everyone?) and think it is covering most areas of music except medieval folk music. Thank goodness

Dear Editor,



for groups like GRYPHON. They play medieval folk in its true form that our forefathers loved to hear whilst they feasted on roast duck and beef. Ah the delights of yore. So will you do an article on medieval music (if only for me) because it really would be appreciated. Thanks for a grand mag.

CRAIG COLVELEY, Wirral, Cheshire.

Sweet Sweden

WE ARE TWO SWEDISH girls, and we want to have a reportage about the SWEET. We like them very much but there is never anything about them in the Swedish pop-papers. In fact, we only have one pop-paper here, so we buy the English. And now we are waiting for the SWEET. Thanks!! — **MARIA HEDVALL & KERSTIN PREZENT, Farsta, Sweden.**

Our mistake

RE THE ARTICLE ON BLUE in the September edition of "Music Scene" I would just like to point out Jimmy McCulloch joined this promis-

ing band some time after Donald, MacMillan and Nicholson had formed the group, who in fact made the debut album before McCulloch's arrival. To label the band as 'his own' is not only incorrect but unfair to the three other members.

I noticed another more amusing error in July's edition of your otherwise excellent magazine: in an interview with Keith Emerson, Steve Farrell described the maestro as 'a tall, thin guy', well thin he is, but tall he is not, I recently met him and was surprised at just how short our Keith is, probably not more than 5' 6" tall (at the most). Did Mr Farrell actually meet Mr Emerson, or was the 'interview' conducted by telephone, telepathy or what? Still none of us is perfect. — **CAROLE HUMPHREY, Chesham, BUCKS.**

Has it occurred to you Carole, that Steve might be even shorter than Emerson and spent the interview staring up at him.

Petty complaint

CAN YOU PLEASE explain Richard Green's criticism of Roy Wood's

"Boulders". When I bought this LP I could distinguish somebody else playing the harmonium, and it didn't bother me a bit. It's a poor state of affairs when people are picked up on such trivial things. Music Scene is the best pop magazine I have ever known and it is sad that it has to be degraded by such a childish remark.

DAVID SATCHELL, Hartley Vale, Plymouth.

Judged on our record

I HAVE BOUGHT every issue of Music Scene. It is by far the best music magazine out. I know it's hard to please everyone, but please don't let the progressive material fade away.

You started out in November by issuing some brilliant ELP material, then in February came brilliant features on Status Quo, Zeppelin and Uriah Heep. The March issue gave us Deep Purple as Band of the Month along with some nice material on Rory Gallagher, the Groundhogs and those fantastic colour pictures of Free. The April issue gave nice material about Focus and King Crimson. The May edition gave us ELP as Band of the Month. Then at last, in June, you spared one little page in black and white for the world's greatest group — Genesis.

Please give us more information about this great band along with some colour pictures (not just Peter Gabriel either) as well as some information and pictures of Yes.

A DISAPPOINTED GENESIS FREAK

Dear Disappointed Genesis Freak, much as we hate printing a letter so full of undeserved praise as yours is, it gives us an opportunity to tell you and all who think like you that Yes will be

yours disgustedly

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Band of the Month in the December issue and that we are already working on a Band of the Month feature about Genesis which will be out sometime in the New Year. Meantimes, I hope the piece on Genesis in this issue will keep you happy.

Entente musicale

CONCERNING THE ARTICLE in September Music Scene written by Richard Green about Mungo Jerry's Ray Dorset. Mr Dorset was incorrect about when Jacques Dutronc recorded his song "En Moi, En Moi, En Moi" (Dorset's "Alright, Alright, Alright"). It was written and became a hit in French speaking countries in the mid-sixties.

Please could Music Scene correct the mistake. Also could Music Scene have an article or articles on Continental stars such as Michel Polnareff, who is in my opinion one of the world's best singer/songwriters. France also has the terrible equivalent of our own 'stars' eg: The Osmonds and Pink Floyd.

The only artists from the Continent which music papers mention are Focus. I am certain that language should not be a barrier as English artists are hits in France: also French radio plays at least 25% English music. English radio does not play 1% French records. Admittedly Alan Stivel has appeared on John Peel's late show, but that is not mass circulation.

P. HAZELVILLE, Ipswich, Suffolk.

Aladdin Sane

LIKE DULCIE KNOTT of Wallsend, (August issue) I am a new reader of your magazine and I enjoy it very much, particularly the lovely glossy photographs, (and more particularly, those of David Bowie!) I too, was knocked out by Bowie's performance on stage, which inspired me to make my first attempt at writing Haikus — the Japanese verse form composed of seventeen syllables — I thought Dulcie's poem was very good and have enclosed one of my own which I wrote as an indirect plea to Bowie not to abandon us, his fans, entirely.

Who will love
Aladdin Sane?
Who can love
Aladdin Sane
When all the paint
Obscures the Man?
Only those who see,
Only those who hear,

And understand
Beneath the Painting
Lies a man,
Whose Heart lies

In his Brain,
Whose Soul lies
In his Mouth,
Whose Eyes see
Through his Words.
Who will love
Aladdin Sane?
We will love
Aladdin Sane
And bring Him
Back to Us again.
Wars and Tempests
May rage about
Our cowering ears,
We will hear,
We will love,
We will beg
Him to come,
Come back Again.
Who will love

Aladdin Sane?
Who can love
Aladdin Sane
When he can
Leave us so
Unsatisfied,
So empty of
The Life he gave
To weary Minds,
And through the
Painted Lips blew
Kisses and Words
That fell like
Unpolluted Rain
To the arid,
Barren deserts
Of Adolescent,
Untried Souls?
Who will love
Aladdin Sane?
We will, we
Can and we
Did. (But now,
Who can we love?
He has left,
Left us sane,
Saying he will
Not come back again.
Now who will
Love Us,
Aladdin Sane?)

DIANE MAXFIELD, Guildford,
Surrey.

Nice moan

NO! NO! NO! How can Mr Brassel (MS Sept.) suggest that ELP split only to reform the Nice? The thought of Lee Jackson's voice once again ruining the beautiful music created by Keith Emerson almost makes me cry. Greg's voice is in a class of its own which, together with his great lyrics, has me mooning about for hours. As for Carl Palmer, if you don't recognise the best drummer in the business, you can't have got your ears open.

LESLEY BURTON, Cobham, Surrey.

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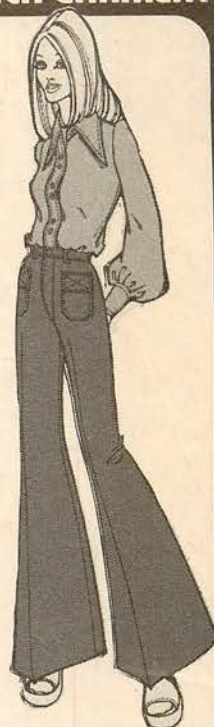
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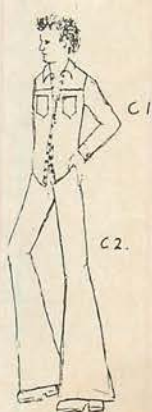
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